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EVER!**

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story of
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biggest
beach
rave



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THERE?



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Your vote counts!
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Cut-up carnage!
Cassetteboy unbound

362
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from the dead

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'LITTLE' LOUIE VEGA/SANDY RIVERA/GROOVE ARMADA/PHIL ASHER/JUNIOR JACK & KID CRÈME/BOBBY & STEVE/JAZZY M/KIDSTUFF/DJ HEATHER/PAOLO MARTINI/LEO MAS/SERGIONE PAR-T-ONE/GARETH COOKE/MURK/FUNKY GREEN DOGS/RALPH FALCON & OSCAR G/GRAHAM GOLD/PAUL FARRIS/

10 AUG	17	24	31	07 SEP	14
TRIBALISM OSCAR G & RALPH FALCON: MURK/FUNKY GREEN DOGS/ MIGUEL PELLITERO/ DIEGO RO-K/ MARC HUGHES/ GARETH COOKE/ HARJ/ CARLOS FRANCISCO/ MARK WESTHENRY/ MINISTRY OF SOUND RADIO LIVE MIX VISUALS BY NICK DELVES AKA SHARK	IN ASSOCIATION WITH NESCAFE GLOBAL TOUR FUTURE GRAHAM GOLD/ LISA PIN-UP/ ROB J PASSOW/ JOHN ASKEW/ JAZZY M/ TEE SMITH/ HUSTLE BROTHERS/ CRAIG BARTLETT/ DAVE JONES/ FAZED	SOUL HEAVEN 'LITTLE' LOUIE VEGA/ BOBBY & STEVE/ CHRISSY T/ PHIL ASHER/ GARETH COOKE/ LUKE MCCARTY/ ANDY WARD/ NEIL PIERCE/ DOUBLE JAY	PRODMIX DJ SESSIONS PRESENT RULIN ITALIA SERGIONE PAR-T-ONE/ PAOLO MARTINI/ GARETH COOKE/ LEO MAS/ MYNC/ LEE TRISTRAM/ PAUL FARRIS/ NEW OPERA	MINISTRY OF SOUND'S 11TH BIRTHDAY DEFECTED SANDY RIVERA/ KIDSTUFF/ GARETH COOKE/ JUNIOR JACK & KID CRÈME/ NICK BRIDGES/ GROOVE ARMADA (DJ SET)	TRIBALISM DJ HEATHER/ GARETH COOKE/ MARC HUGHES/ MIGUEL PELLITERO/ MARK WESTHENRY/ NORMAN JAY/ HARJ/ TEE SMITH/ SINNERS LIVE MIX VISUALS BY NICK DELVES AKA SHARK

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BIG BEACH BOUTIQUE



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TEN RECORDS THAT ROCKED THE WORLD



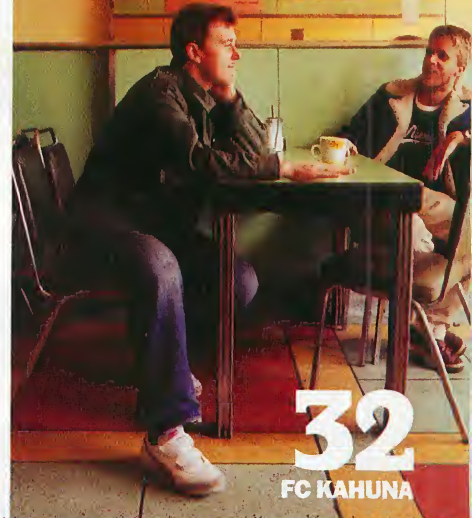
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MUZIK



MAGAZINE
DANCE
AWARDS
2002

vote
now!

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MUZIK

Every month...

The Message

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Nightmares On Wax do us a tape! The finalists in our Cream Ressie competition revealed!
FC Kahuna quizzed up good! And your chance to vote in the **Muzik Magazine Dance Awards!**

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Amillionsons drop this year's must-have chill out moment, plus **Ralph Myerz & The Jack Herren Band**, **Soul Hooligan** and **Wevie Stonder**

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Skin up, lady. Yep, it's Rizla

HOME TAPING IS KILLING MUSIC



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DO US A TAPE:
NIGHTMARES ON WAX



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THE DJ MANUAL



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RIZLA



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The Cover
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re-touching THE LEMONADE FACTORY

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August/
September
2002

PACHA LONDON



Pacha Fridays
August 16th 2002
Def Mix
Summer Sessions
Main Room
Bobby D, Ambrosio
(UK Exclusive)
Craig Jensen
Funky Room
Space (London)

Pacha Fridays
August 23rd 2002
Main Room
A.T.F.C DJ Disciple
Carlos Francisco
Funky Room
Face the Music

Pacha Fridays
August 30th 2002
Muzik presents
Pacha Playaz
Main Room
Full Intention
Craig Jensen
Johnny Landers
Funky Room
Simon Stuart
Tula

Pacha Fridays
September 6th 2002
Main Room
Lottie
Craig Jensen
Funky Room
Nick House

Pacha Fridays
September 13th 2002
Closed

Pacha Fridays
August 17th 2002
Main Room
Mark Moore
Mark Pickering
Craig Jensen
Funky Room
Glitterati
Preview Party

Pacha Saturdays
August 24th 2002
Magic Sessions
Main Room
Tedd Patterson
Claudio Basile
Mickey Richards
Funky Room
Black Vinyl
Luke Crawley
Alan Russell

Pacha Saturdays
August 31st 2002
Main Room
Gary Watson
Richy Fingers
Dominic Spreadlove
Funky Room
Guy Preston
(Bungalow 8 NY)

Pacha Saturdays
September 7th 2002
Subliminal Sessions
Part 1 Preview Party
Main Room
Jose Nunez
(Exclusive 4 Hour Set)
Johnny Landers
Craig Jensen
Funky Room
Hosted by Bijou

Pacha Saturdays
September 14th 2002
Renaissance
10th Birthday
Main Room
Groove Armada
Danny Howells
Funky Room
The Laundry Tag Team
Steve Da Conga
Oli Groves

Pacha Saturdays
September 21st 2002
Penge
Main Room
Jason Lorimer
Marble
Rupelt Jacks
Funky Room
Tim Spins
Rickster
Stevie P

Coming soon...

Pacha Fridays
September 20th 2002
Def Mix
Summer Sessions
Main Room
David Morales
Savers (Huw Owen
and Damian Wilson)
Funky Room
Hosted by Indulge
featuring Tim Webster
and Brendan Downing

**Pacha Subliminal
Sessions**
Friday September
27th 2002
Subliminal Sessions
Part 2 Album Launch
Main Room
Erick Morillo 4 Hour Set
(London Exclusive)
Johnny Landers
Funky Room
Hosted by Remedy
Frank Tope
Danny Clarke

Your Cover CD

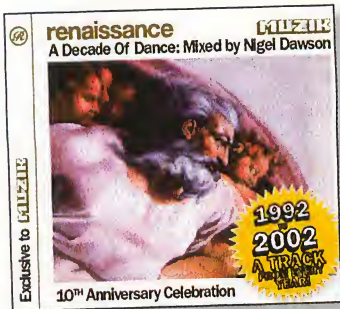
CLUB:RENAISSANCE

MIXED BY: **NIGEL DAWSON**

RECORDED ON: **JULY 10TH 2002**

RECORDED AT: **NIGEL'S HOUSE, NOTTINGHAM**





“ The opening of Renaissance coincided with the demise of the Hacienda and Shelley's," remembers club boss Geoff Oakes wistfully. "The remote location was chosen to ensure that only genuine, dedicated clubbers would make the journey. The venue had a 6am licence and an incredible, church-like main room."

The club was Venue 44 in Mansfield, the opening date March 14th, 1992.

"I was at Renaissance for the opening night too," adds Nigel Dawson. "I was one of the lucky few who made it into the venue. 2,000 people were left outside to ponder where the hell they were and what they were doing!"

As the club's reputation grew, punters from far and wide drove down every week to hear Sasha spin.

"It was all new to me," Nigel says. "I honestly had no idea how big he was. He seemed so normal, but standing on the DJ stand while he was playing rectified that – within one record he had the entire club in his pocket."

Geoff Oakes recalls the night that M People played their second birthday as being a defining moment in the club's ever-evolving history.

"It was the first time we'd put on such a big production and it totally blew everyone away. M People played 'Renaissance', a track they'd made in honour of the club, for the first time, and Sasha and Digweed blew the roof off."

"The atmosphere was something

I've never witnessed again," adds Nigel.

10 years later, and the music from that era still sounds like it was made last week.

"That's a tribute to the sound we've been championing over the past 10 years," says Nigel. "As I searched through my 15,000 records to sum up 11 moments in time, it was hard not to pull all the records that meant so much to me over the years and have just one more listen."

We'll leave the final word to the club's founder.

"Renaissance is an ongoing labour of love for me," says Oakes. "It's a unique combination of the very best music, meticulous production values and a knowledgeable crowd. The thrill of getting all those ingredients just right is what I constantly strive for."



RENAISSANCE TIMELINE

■ **1992** The March opening in Mansfield is an instant success. Sasha is the resident and an unknown John

Digweed makes his debut in August.

■ **1993** The Mansfield slot ends in June and The Conservatory in Derby launches end of August with Digweed, Ian Ossia and Nigel Dawson as residents. First stately home event

A stately home, yesterday



kicks off at Colwick Hall in Nottingham.

■ **1994** Second birthday at Que Club is Sasha's last gig at Renaissance.

■ **1995** Start of first UK and world tour. Renaissance are the first UK club to play Zouk Singapore and first to tour Far East and Australia.

■ **1996** Renaissance commences residencies at Pacha, Ibiza and The Cross, London.

■ **1997** First full tour of North America and a huge European tour leads to residencies in Moscow, Oslo and Helsinki.

■ **1999** Media in Nottingham, a beautiful club with a Steve Dash sound system, opens and becomes Renaissance's new home. Deep Dish and Digweed hold residencies.

■ **2000** Renaissance live at Privilege brings major live acts to Ibiza for the first time, including Moby, Leftfield, Kylie, All Saints and Moloko. Carl Cox takes up monthly residency at Media.

■ **2001** Renaissance leaves Media following owners' bankruptcy. Tokyo residency at Liquid Rooms starts.

■ **2002** Tokyo residency moves to Womb. Ibiza residency moves to Amnesia. Residency at The Cross still going strong. The Renaissance 10th Anniversary gig has been moved towards the end of year to accommodate headline DJs. More news as soon as it happens...

Cardboard box!



“2,000 people were left outside to ponder where the hell they were and what they were doing!”

NIGEL DAWSON TRACK BY TRACK COMMENTARY

1 Farley & Heller Rising Sun (Danny Tenaglia Mix)

"It was so hard to decide which Farley & Heller track to use. They've made so many great records over the years, but this one reminds me of hot, sweaty nights at The Cross."

2 Morel True (The Faggot Is You) (Deep Dish Mix)

"Deeper than Digweed's pockets! Yoshitoshi is one of the best labels of our time and we couldn't have a Renaissance CD without a Deep Dish mix on it."

3 Science Department Breathe (Lexicon Avenue Mix)

"I first met Danny Howells nine years ago when we played together at a party that was half Renaissance, half Bedrock in his home town of Hastings (near France). Just like today, Danny was having a ball."

4 Finger Fest Auto Porno

"Written by the fox himself, Barry (Basil Brush) Gilbert whose ethic of WORK, WORK, WORK, play, WORK has brought him to the forefront of the UK music scene. This track sums up the sound of now. The first

time I played it at a Renaissance party in LA I wished I'd taken a dozen copies cos I was offered \$100 for it!"

5 Dr Atomic Schudelfloss

"This, out of all the tracks, is the one I can close my eyes to and be right back there – Sasha grinning, fag in mouth, leaning almost horizontal on the mixer, spying on the crowd going apeshit. Due for re-release on Plastic Fantastic imminently!"

6 Who Dem Guys We Can Make It (Bump Mix)

"Exclusive Records from Nottingham was another label that came in a blaze of glory then disappeared again into obscurity. This was remixed by Marc Auerbach, who I felt was always underrated as a producer."

7 Pete Lazonby Wavespeech

"I've decided on using a brand new mix of this 1996 track, due on Bliss Records soon. I was spoilt for choice but decided on one of the Tilt mixes in homage to Mick Parks and Mick Wilson, who should have been on the Queen's birthday honours list!"

8 Human Movement The Traveller's Theme

"We adopted this track in the late Nineties for obvious reasons –

work it out! Produced by Mark (Jesus) Mitchell in his spiritual home of Jersey."

9. Secret Knowledge Ooh Baby

"Another Kris Needs masterpiece that's stood the test of time. I always remember the first time I played it: I almost jumped out of my skin when that stab came in and so did the sound system, which spent the following week being repaired!"

10. Breeder The Chain

"This sound was our answer to the trance sweeping through the music scene – it gave us the ability to compete with the trancey clubs, but also enabled us to stay cool. The first time I dropped it, the energy it created drove the night to a whole new level."

11 Rejuvenation Requiem

"Big respect to Soma who have also been at the forefront of UK music, and still are. This track conjures up many emotions for me, due to the fact I always played it at the end of the night when it was time to go home. Even now as I listen to it fade out, I can see the bright house lights being turned on and a thousand scary people screaming out for one more tune!"

ESSENTIAL ALBUMS



DJ YODA

How To Cut & Paste – Mix Tape Volume 2

- London's DJ Yoda, Technic DMC Scratch winner, unleashes one of the best mix CDs of 2002
- A stunning follow up to last year's Volume 1 with more cheeky TV and film samples and Yoda's superb 80's pop megamix madness
- Also features Yoda's first single, Quid Control, alongside some classic hip hop from the likes of Beatnuts, Wu Tang Clan and A Tribe Called Quest



CHRIS COCO

Next Wave

- The king of chill himself, DJ, producer and pioneer of evocative electronic sounds, Chris Coco presents his first solo album, Next Wave
- Next Wave is a downbeat symphony full of grown up soul and unplugged emotion
- Stellar collaborations come from the likes of Nick Cave, film star Patrick Bergin, cult author Iain Banks, Belle & Sebastian and Albatros featuring Fleetwood Mac legend, Peter Green



DISCOTHEQUE

Mastercuts

- From Classic 70's Disco to Future Disco House this is the sound of the coolest Saturday night out across two CDs from Mastercuts
- From back in the day are classics such as Donna Summer's I Feel Love along with other gems from Sylvester, Evelyn 'Champagne' King and Double Exposure
- All these are mixed up with the very latest Disco House from Joey Negro, Una Mass, Blaze, Liquid People and more



SANCHO PANZA - CARNIVAL

Various Artists

- Award winning Notting Hill Carnival Soundsystem unleash their first album, mixed by residents Jimmy K and Matt Brown
- Delicious selection of deep and funky house, perfect for any pre-carnival warm up featuring superb cuts from Snowboy, Francois K, Tiefschwarz, Moloko and Chris Lum
- From Notting Hill to Rio, Sancho Panza brings you the hippest, coolest party grooves as THE sound system for the bank holiday weekend

WHATEVER TURNS YOU ON

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Editor's Letter



Hold back your tears, because this is the last time I'll occupy this half page at the front of Muzik. I'm taking over a magazine next door and will be passing Muzik's editorial buck on to someone new.

Working on Muzik, taking this long-standing and massively respected title through its relaunch, has been more fun than any working person has any right to expect. I'm going to miss the obsessive chats over the decks when we should have been working, the 4am moments in the office around deadline time, the violence that always accompanied someone putting on The Streets, and above all, the high standard of fashion in the office.

But what a way to go out. Here at Muzik we have a very different approach to other dance magazines. For us, it really is all about the music, and this issue celebrates the power of one tune to change the world. Featured in this issue are 10 moments of genius that changed the landscape of dance music forever.

Finally... I promised a couple of months ago that should Tim Deluxe's excellent 'It Just Won't Do' not go Top Five, I would start this column with a picture of my arse. So here it is: me and my arse. What a way to go out.

Thanks to all the readers I've spoken to and all the ones I haven't. Here's to the future of the best dance music magazine in the world.

Conor McN.

Conor McNicholas **Editor**

THE MUZIK OFFICE SET-UP

Pair of Technics SL-1210M3D decks • Pair of Stanton 890SA cartridges
 • Pioneer DJM-600 mixer • Denon PMA 100M amp • Denon DCD-485
 CD player • Denon TU 260 LI tuner • Pair of Elac 207 speakers • Pair of
 Blueroom Minipod speakers (booth monitors) with matching Bass-station



DENON Technics blueroom STANTON Pioneer ELAC

MUZIK

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Tribal Gathering Presents

Weekends at Sankeys Soap, Manchester:

Tribal Sessions.

Fridays

Friday 16th August

Derrick Carter
(4 Hour Set)
Greg Vickers

10pm - 4am

Friday 23rd August

Sander Kleinenberg
Vs Kindergarten
Greg Vickers
Jim Beattie
Martin McNulty

Friday 30th August

Tom Stephan
Greg Vickers
Back 2 Back

10pm - 4am

Friday 6th September

Lee Burridge
Greg Vickers

Friday 13th September

Special Guest tbc
Greg Vickers

Friday 20th September

Steve Lawler
Jon Carter
Greg Vickers

the **redlight**

Saturdays

Saturday 17th August

Bugged Out!
Miss Kitten &
Goldenboy - Live
DJ Miss Kitten
Erol Alkan
Stuart Patterson
Rob Bright
Jolly Music

Bank Holiday Saturday

24th August
Frankie Knuckles
(4 Hour Set)
Krysko

Saturday 31st August

Residents

Saturday 7th September

Muzikizum
X-Press 2
Krysko

Saturday 14th September

Special Guest tbc

Saturday 21st September

Bugged Out!
Lottie
DJ Heather
More Artistes tbc

Bank Holiday Sunday

25th August
Subliminal Sessions
Erick Morillo
(4 Hour Set)
Krysko

8.30pm - 2am

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SOAP



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**Avalanches' DJ Dexta. Dave Clarke. Deep Dish. Derrick Carter. Erol Alkan. Futureshock.
Greg Vickers. James Zabiela. Jon Carter. Justin Robertson. Layo & Bushwacka. Medicine 8 (live).
Plump DJ's. Sander Kleinberg. Sasha. Stanton Warriors. Tom Stephan. Umek. X-Press 2.**

Plus many more artistes to be announced.

Bill subject to change

Info - 0161 661 9668. To book now call - 0191 261 0257. www.tribalgathering.co.uk



FABRICLIVE.

AUGUST 2002



FRIDAY 16TH AUGUST

ROOM 1
MARINE PARADE
ADAM FREELAND
JAMES LAVELLE
UBERZONE LIVE
EVIL 9

ROOM 2
PROTOTYPE RECORDINGS
GROOVERIDER
ANDY C
DJ DIE
JUMPING JACK FROST
MICKEY FINN
L DOUBLE
MCs MOOSE, IC3 & FLUX

ROOM 3
DEADLY AVENGER
ALI B
JOE RANSOM

FRIDAY 23RD AUGUST

TRUE PLAYAZ CARNIVAL SPECIAL

ROOM 1
DJ HYPE 2 HOUR SET
ZINC
PASCAL
ANDY C
GROOVERIDER
RAZOR
MCs GQ, FATS, RAGE & AD

ROOM 2
BROCKIE
ZINC
RAY KEITH
RON
DARREN JAY
ASH
MCs MOOSE, IC3 & FIVE 0

ROOM 3
FORWARD
Ms DYNAMITE
SPECIALIST MOSS
MARTIN MARNER
J DA FLEX
HATCHA
ORIS JAY
LANDSLIDE
SHORTY
YOUNGSTA

FRIDAY 30TH AUGUST

ROOM 1
UNKLE
TOM MIDDLETON COSMOS
ALI B
INFUSION LIVE

ROOM 2
FABIO
BAD COMPANY
TRACE
JUMPING JACK FROST
MAMPI SWIFT
HIGH CONTRAST
MCs RAGE, FATS & 2 SHY

ROOM 3
NICE NICE PRODUCTIONS
ES'TELLE & DJ SMASHARELLY
THE NEXTMEN & KARIME KENDRA
CRACKIN' SKULLZ

FRIDAY 6TH SEPTEMBER

ROOM 1
HOWIE B LIVE
JAMES LAVELLE
STANTON WARRIORS
ALI B

ROOM 2
EMCEE RECORDINGS
GROOVERIDER
FABIO
HYPE
PESHAY
HIGH CONTRAST
MECHANIZM
FREQUENCY FIX
MCs GQ, MOOSE & SP

ROOM 3
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FABRICLIVE CD SERIES: 05 HOWIE B RELEASED 5TH AUGUST. ART DIRECTION & ILLUSTRATION: LOVE.

Vocal Track

Letters:
The Editor, Muzik, IPC Media,
King's Reach Tower, Stamford
Street, London SE1 9LS
E-mail: muzik@ipcmedia.com
Please include your name and address



Prizes? We got 'em! As well as a free subscription for our Letter Of The Month, one correspondent will get Tummy Touch's

lavishly hand-tooled canvas seven-inch carrying, er, *thing*, as reviewed on p21. Skills, guy!

A PEDANT WRITES

Dear Muzik
Why is everyone calling 'Airdrawndagger' Sasha's debut artist album? Does no one remember the 'Qat Collection' (Deconstruction, 1994)? It contained the anthemic singles 'Higher Ground' and 'Magic'. Thanks Ric, by e-mail

Well Ric, the 'Qat Collection' was more of a collection of singles and remixes, hence its title.

THIS MONTH'S PUN ON THE WORD 'ELECTROCLASH'

Dear Muzik,
Electrogash is a big tart's fanny pad. It's come about because other styles of dance music are being bled dry. It doesn't take long till a rag needs changing though...
Andy T, by e-mail

If this isn't the cleverest letter ever, my name isn't Florian Spanglegrüber. Which it isn't, obviously. Have a Tummy Touch bag, anyway.

CREAM OFF

Dear Muzik
I am genuinely gutted with regard to the news of Cream's closure - some of my best nights of messiness were spent within those walls, in the company of the some the greatest people I've had the pleasure of knowing. Clubbing is not about corporate 'branding', its about enjoying the best music the world has to offer in the company of the best friends one is lucky enough to have.
Does this move signal the

LETTER OF THE MONTH

COME AGAIN?

It's true! Muzik improves your sexual life!

I'm a happily married man and my wife happens not to particularly like dance music. Nevertheless, she *did* like (ahem!) the Lottie mix included in July's issue - a lot.

Then, just as I was recovering from the excess of enthusiasm generated in the household by the outstanding work of Ms Horne, what did you do? You dropped the even better Miss Kittin CD: an eruption of sleaze, dirty synths, and filthy, wet, weird sounds that could have caused concentration troubles to Buddha himself! That's not fair!

I just pray for a chill out CD in September's issue, otherwise you'll probably lose a reader...
Evanescently yours
Pedro Sandrotta, Brighton

Well Pedro, your 'old fella' should get a break next month, as our cover CD is a nice, post-coital, downtempo mix. Why not spice up your love life in the meantime by spanking your Missus with the year's worth of free Muzik mags you've just won?



beginning of the end of club culture as some have said? Bollocks! The scene moves and twists its way through life and if it changes along the way, so what? People will just find new ways to experience the music. As long as its always about having fun, I'll be there.

Long live the Cream and all who lapped her up...
Tom Finn, Bow, London and Stoke-on-Trent

This was just one of many letters along similar lines that we received.

MR C VERSUS THE NORTH: ROUND TWO

Dear Muzik,
I am writing in response to all the scruff-pots that were offended by my 'scruffy northerner' comments.

Firstly, let me admit that not all northerners are scruffy. Some, in fact, are among the most stylish people I have met. However, there are still some right minglers out there and from my experience the further north you go the scruffier it gets.

Secondly, I've been told by several people that it's about

the music and not the way people look! Wrong! If someone is into the music and not the culture, why don't they just buy a load of CDs and sit at home on a Saturday night? Sex is a very large part of club culture and with humans, as with all animals, the show is a big part of attraction. So when you go out, why not try to look as good as you can?

Thirdly, what I said was only my opinion and opinions are like arseholes: we all have one (even if they are "split").
Big love as always
Mr C

Enough already. Let's not fall out over schmutter.

DIAL-A-DATE

Dear Muzik,
At The End, London, (Mr C and Richie Hawtin, July 13th), two people met and had proper magic on the dancefloor. It was real connection time! But Muzik... I lost her number! It makes me so sad. So Louise, 26, from London, with your green eyes, blonde hair and red top,

Marc, 24, from Devon, with his blue eyes and bright aura is soo gutted! My number is 0781-237-7504 - please call! Yours, slowly going mad!
Marc Lesslie, Devon

Muzik is not a chat service, and this is the only time we're going to do this. We don't want any lager beasts phoning up Marc when they're pissed, and shouting rude words, either. Okay?

OBLIGATORY LETTER ABOUT PROG

Dear Muzik
Breakbeat more exciting than prog? Wow, next you'll be confirming those rumours about the Pope and Catholicism.
Adrian, Brighton
PS: Timmy Westwood, I am one of "those dawgs" who likes "fucking them ladies". Please don't tell my girlfriend though.

STOP THE REWIND MADNESS!

Dear Muzik
I've just got back from God's Kitchen's Global Gathering, where I spent most of my time in the Helter Skelter Arena. What the fuck is up with all the rewinds in d&b music? Don't get me wrong, the rewind has its place - but only for massive tunes like 'LK'. When the MCs are calling for reloads on virtually every track, after eight hours it gets on your tits. I wonder if it annoyed the DJs as much? Never mind, still a top night. Peace Muzik, ya large
Richard Thompson, Newcastle-Upon-Tyne

What a great letter! Wheel and come again!

STOP THE REWIND MADNESS!

What's up Muzik crew?
I've just got back from God's Kitchen's Global Gathering, where I spent most of my time in the Helter Skelter Arena. What...
[That's enough - Ed.]

TEXT MUZIK

Send your thumb scribbles to:
07732-169-179

Does Miss Kittin have a pussy i can stroke?
Mmmmmmatersons

U NEVER PRINT MY TXTS! KNOBSKINS!

Thanks 4 the Kittin CD - i was gonna buy an electro comp but no need now - top drawer!

Good swears: Fartknocker & mancunt - ace!

Normstock? Fuckin mentalstock! Wicked wicked wicked...

how much SHITE can Muzik talk? Rusty Nuts

Howzabout some techy articles for the studio tan posse?

Good to hear Underworld back with a quality record - jon

I used to think I suffered from SAD but now I know I'm a miserable fucker all the time :-)

2 peeps never in same room: Rik Smiff and Jarv Cokka. Am i on to summink?? D2xx

NOTE THE NUMBER, STICK IT IN YOUR PHONE, DROP US A LINE WHEN THE MOOD TAKES YOU

Thanks to BT Cellnet for the phone. www.btcellnet.net



The Message

TWISTING THE FILTER FOR OPTIMUM OUTPUT

DRUM & BASS EXPLOSION!

D&B has gone overground again. What does the resurgence mean?

This year, drum & bass is enjoying a wave of mainstream success unparalleled since Roni Size won the 1997 Mercury Prize. Shy FX & T Power and DJ Marky have had big chart hits, major labels are again hunting artists like Peshay, while indies like V Recordings and Ram are doing better business than ever – as Steve Owen, HMV's Dance And Urban Manager, has seen.

"We've been surprised by the sales figures for drum & bass in 2002," he says. "Even acts like Mampi Swift, who don't often get written about, are regularly getting records in the Top 75."

D&b clubland is in similarly robust health. Nights run by DJ Hype's True Playaz and Roni Size's Full Cycle crew are proving big bankers, and the genre's popularity is reflected all over the UK.

But it's not a case of a wider audience suddenly embracing an unchanged scene. Drum & bass has evolved, with new talents like Bristol-based female MC Tali, whose Roni Size-produced smash 'Lyric On My Lip' draws on hip hop and r&b flavours as well as the usual hardcore influences.

Also significant is the rise of DJ Marky, best known for his massive collaboration with XRS, 'LK'. The Brazilian artist's sunny, Latin sound works both in the charts and on the dancefloor. What's unusual

is that his work, and the jazzy breakbeat soul of London Electricity and Calibre, sits happily alongside the likes of Bad Company and Loxy & Ink's darkside ruminations in d&b fans' affections.

"There's definitely greater acceptance of different styles now," says d&b elder statesman Grooverider. "We've all grown up, relaxed, and realised it's better for us to stick together." He points to the success of Andy C's 'Bodyrock' as proof of how the scene has burgeoned. "Andy was told that if he put a vocal on the tune then Radio 1 would playlist it. He refused. It charted anyway."

It's this 'no sell out' appeal which makes the d&b scene so strong at the moment, and which will help the genre's wider popularity to sustain itself for more than a matter of months. 'LK' and T Power & Shy FX's 'Shake Ur Body', both dubplate anthems over a year before they hit the charts, would not have done so well without early underground club support. With the d&b club scene so strong, it's no wonder the genre is thriving.

Add to that the strength and solidarity of the numerous smaller labels – thus maintaining d&b's underground status and raw energy, while appearing attractive to the mainstream – it looks like drum & bass is set to clean up.

10 D&B TRACKS YOU MUST OWN

- 1 Shy FX & T Power Featuring DI & Skibadee Don't Wanna Know (Ebony)
- 2 Aquasky We Can Do Anything (Sonix)
- 3 Adam F Smash Sumthin' (Roni Size Remix) (Kaos)
- 4 Peshay & Flytronix Satisfy My Love (Remix) (Fuzion)
- 5 MC Tali Lyric On My Lip (Full Cycle)
- 6 Klute Part Of Me (Hospital)
- 7 Moving Fusion Thunderball (Ram)
- 8 DJ Zinc Casino Royale (True Playaz)
- 9 Digital Deadline (31)
- 10 Total Science Jungle Jungle (Metalheadz)

FIVE D&B RARITIES

- 1) Alex Reece Pulp Fiction (Metalheadz) £20
- 2) Shy FX Chopper (Ebony) £23
- 3) Ray Keith The Terrorist (Dread) £33
- 4) DJ Krust Warhead £20
- 5) Deep Blue Helicopter Tune (Moving Shadow) £17

TOP 5... THINGS TO DO THIS MONTH

1

WATCH: SCRATCH

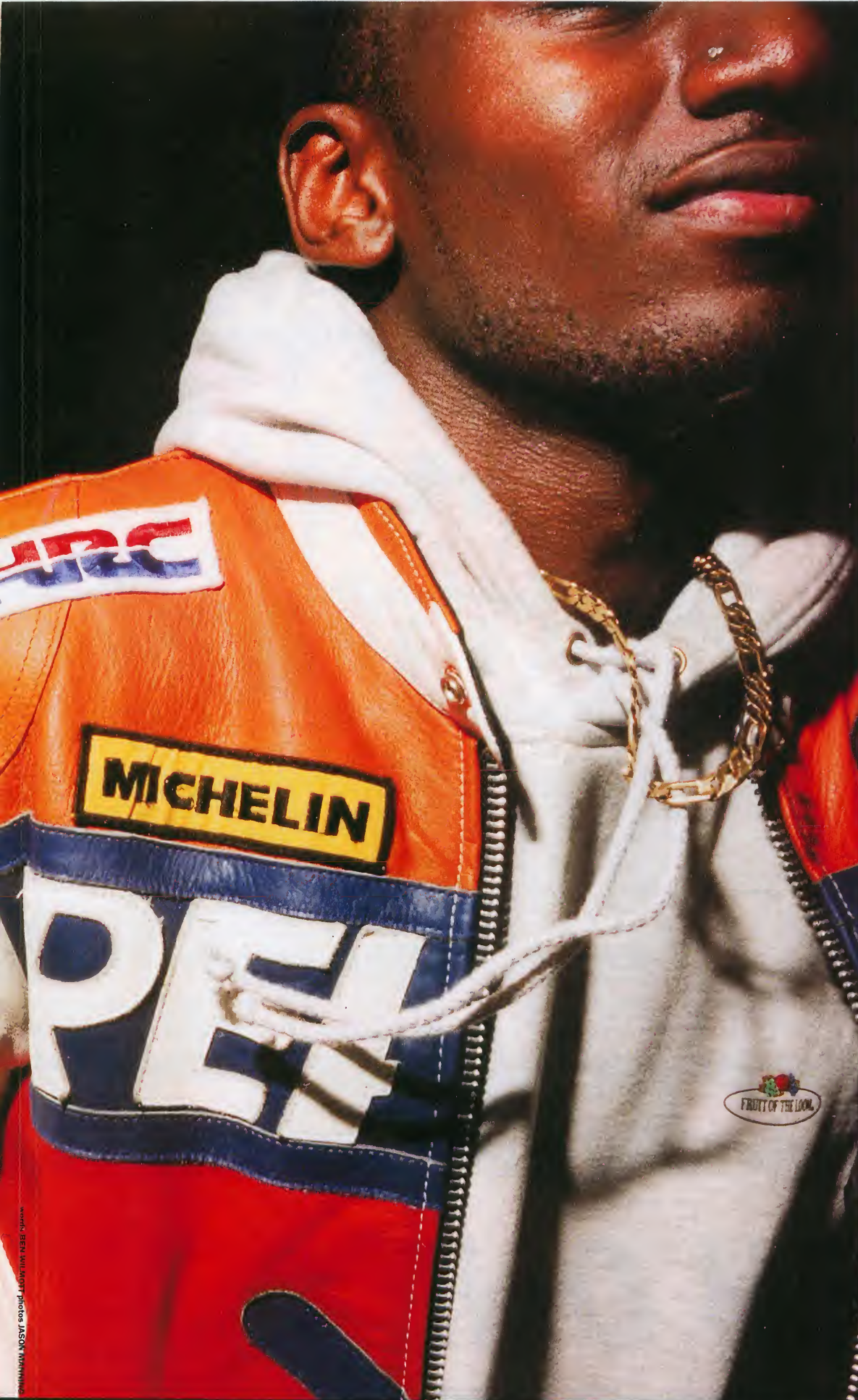
Ace US hip hop film documentary with Bambaataa, DJ Shadow and countless others. Check cinemas or www.scratchmovie.com for details.

Scratch

2

SAY: "CHEESY"

The original dance cuss is back, back, back – both in the UK and the US.



GOOD SHIT

FREE PARTIES

From Garlands in 'Beefa to squats in Glasgow, they're bigger and messier than ever.

UNDERGROUND

Ibiza's new sleek, sexy bar/restaurant on the San An road. Expect Bushwacka! and chums on the decks.

TRICKY: A RUFF GUIDE

Universal's ultimate DVD of the moody Bristolian pavinghead's videos and interviews. Dark, guy.

'MAM AND DAD'

What they're calling MDMA these days.

THREE-INCH CDs

The cutest music format ever! You can't fit much on it, mind.

BAD SHIT

CARDBOARD OUTER SLEEVES ON CDs

A rife and pointless 'luxury'. You'll throw it away on the second listening, guaranteed.

BUDDHA

He's currently hogging the cover of a billion chill comps. Very Zzzzen.

GHB

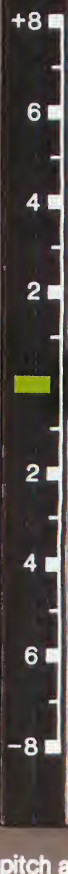
'Gammahydroxybutyrate', if you're scientifically minded. Officially not good for you.

FISCHERSPOONER'S BANK BALANCE

Paid big bucks by Ministry; album reissue sells 534 on week of release. You do the math.

R.A.V.E.

Or the 'Reducing Americans' Vulnerability to Ecstasy' Bill. It allows for penalties of up to \$2m fines or 20 years'



3

PLAY: EJAY CLUBWORLD

The music-making software hits the Playstation 2. For more info, go to www.empireinteractive.com/products

4

GROW: A BEARD

The spring trend that refuses to take a razor to itself. Go to www.beards.org for inspiration. Hirsutes you, sir!

5

BUY: UNDERWORLD TICKETS

And catch their pukka live show as they tour the UK this November. Try www.underworldlive.com for details.

MUZIK



MAGAZINE DANCE AWARDS 2002

THE ONLY DANCE AWARDS THAT MEAN A THING

At last, we can reveal the candidates who will be vying for this year's Muzik Magazine Dance Awards – and, as always, most of the major winners are chosen by you, the readers. In October, at Po Na Na in west London, multitudes of

those who shine brightest in the dance music firmament will gather to eat, drink, make merry and, of course, find out who won what.

This year will see the appearance of an extra special guest, as well as the notorious after-party, which in previous years has seen Coxy,

Tenaglia, Fatboy Slim and Sasha DJing for all they're worth.

The Muzik Magazine Dance Awards speak for people who love dance music and all related sounds – look at any of our previous winners and you can safely say that the Muzik Magazine Dance Awards

have been bang on the money. So make sure you have your say: check out the nominees opposite and make that call, or post your choices to Muzik Magazine Dance Awards 2002, IPC Ignite, Kings Reach Tower, Stamford Street, London SE1 9LS.

For tickets and tables call the Muzik Magazine Dance Awards Hotline on

0115-912-9180

or book online at

<http://www.wayahead.com/muzik>

NEWS OF THE WORLD

aim

BBC RADIO 1 97-99FM

BP II

Virgin megastores

100% PURE

JOSH ONE "Contemplation"

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plus remixes by

King Britt and Alex Neri

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Coming soon on Prolifica...Stylophonic, The Servant, Taz, Loose Headz, new single from KV5...

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BEST DJ

Sponsored by
NEWS OF THE WORLD

0906-210-4333

- Carl Cox
- Erick Morillo
- Jon Carter
- Lottie
- Norman Cook
- Sasha
- Timo Maas
- X-Press 2

BEST CLUB

0906-210-4334

- The Gallery @ Turnmills, London
- FabricLive @ Fabric, London
- God's Kitchen @ Code, Birmingham

- Lush! @ Kellys, Portrush
- Saturdays @ Pacha, London
- Subterranean @ The End, London

BEST EVENT

0906-210-4338

- Big Beach Boutique II
- Big Chill
- Creamfields
- Glastonbury
- God's Kitchen Global Gathering
- Homelands

BEST SINGLE

0906-210-4332

- Tim Deluxe Featuring Sam Obernik It Just Won't Do (Underwater)
- Fischerspooner Emerge (FS Studios)
- PPK Resurrection (Perfecto)
- Shy FX, T Power & Diane

- Shake Ur Body (Positiva)
- Underworld Two Months Off (V2)
- X-Press 2 Featuring David Byrne Lazy (Skint)

BEST ALBUM

Sponsored by
RED

0906-210-4331

- The Chemical Brothers Come With Us (Freestyle Dust/Virgin)
- FC Kahuna Machine Says Yes (City Rockers)
- Its Soul Trader (Marine Parade)
- Röyksopp Melody AM (Wall Of Sound)
- DJ Shadow The Private Press (Universal Island/Mo'Wax)
- Thick Dick Tribal Seduction (Sondos)

BEST IBIZA TUNE

■ The nominations for this category will appear in our November issue, once the season has drawn to a close, and we can assess the platters that rocked the White Island.

BEST VIDEO

Sponsored by
Y

0906-210-4337

- Chemical Brothers The Test (Virgin)
- Rob Dougan Clubbed To Death (Cheeky/BMG)
- Fischerspooner Emerge (FS Studios)
- Moby We Are All Made Of Stars (Mute)
- Puretone Addicted To Bass (Gusto)
- X-Press 2 Lazy (Skint)

BEST RADIO 1 ESSENTIAL MIX

Sponsored by
BBC RADIO 1 95-99m

0906-210-4336
bbc.co.uk/dance

- Chris Cowle
- Ibiza: Pete Tong, Seb Fontaine and Darren Emerson at Manumission
- Miami: Sasha and John Digweed at Delta Heavy
- Tom Stephan
- Tiesto
- Unkle Sounds
- James Zabiela

■ Make that call or post your choices to **Muzik Magazine Dance Awards 2002, IPC Ignite, Kings Reach Tower, Stamford Street, London SE1 9LS.**
All calls cost 50p

THE REST OF THE NOMINATIONS ARE...

BEST GROUP

- Basement Jaxx
- The Beta Band
- The Chemical Brothers
- Fischerspooner
- FC Kahuna
- Underworld

BEST NEW ARTIST

Sponsored by
aim

- Akufen
- Ms Dynamite
- Gotan Project
- Kosheen
- Röyksopp
- The Streets

BEST BEDROOM BEDLAM

Sponsored by
BNP

- Anthony Bebbington
- Deepgroove
- Adam McGrath
- Mick Mesa
- Simon Stuart

BEST LIVE ACT

- Basement Jaxx
- Faithless
- Fischerspooner
- Röyksopp
- Underworld

BEST BREAKTHROUGH DJ

- Erol Alkan
- Rob Da Bank
- Ralph Lawson
- Miss Kittin
- DJ Marky
- Umek

BEST REMIX

- Missy Elliott For My People (Basement Jaxx Mix) (EastWest)
- Elvis Presley A Little Less Conversation (Junkie XL Remix) (RCA)
- Adam F Featuring MOP Stand Clear (Origin Unknown Remix) (KAOS)
- The Psychedelic Waltons Wonderland (Roger Sanchez Remix) (Sony)

- Josh One Contemplation (King Britt Remix) (Prolifica)
- Kylie Can't Get You Out Of My Head (Superchumbo Remix) (Parlophone)

BEST COMPILATION

- Groove Armada Another Late Night (Azuli)
- Back To Basics Presents Danny Tenaglia (React)
- Ocean's 11 OST (WEA)
- Rough Trade Shops Electronic 01 (Mute)
- Steve Lawler Lights Out (Global Underground)
- The Harder They Come (Renegade Hardware)

BEST INDEPENDENT RECORD LABEL

- City Rockers
- International Deejay Gigolos
- Mute*
- Skint/Loaded
- Soma
- XL

BEST RADIO SHOW

- Ali B on Capital
- Gilles Peterson on Radio 1
- David Morales on Galaxy
- The Rinse on XFM
- Pete Tong on Radio 1

BEST INDEPENDENT RECORD SHOP

- Pure Groove, London
- Rough Trade, London
- 3 Beat, Liverpool
- 23rd Precinct, Glasgow
- Tune Inn, Selby

BEST INTERNATIONAL CLUB

- Circo Loco @ DC10, Ibiza
- Clubland, Buenos Aires, Argentina
- Exit, NYC, USA
- Underwater & Subliminal @ Pacha, Ibiza
- We Love Sundays @ Space, Ibiza
- Zouk, Singapore

BEST MAJOR LABEL

- Universal for Polydor
- WEA for EastWest
- Sony for Columbia
- BMG for Arista/Cheeky
- Virgin for Virgin and Source
- EMI for Positiva and Credence

BEST SMALL CLUB

- Back To Basics, Leeds
- Chibuku Shake-Shake, Liverpool
- Do This Do That, Edinburgh
- Movement, London
- Stompa Phunk, Brighton
- Tribal Sessions, Manchester

CANER OF THE YEAR

This, the most hard-earned, eagerly anticipated award of all, is being kept under wraps until the night itself...

*For the purposes of the period covered by MMDA 2002



Trisco Ultra

Released 16th September.
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STEREO LAB

BEBEL GILBERTO

The New York-based, honey-voiced Latina talks us through her musical preferences

Last album you bought?

"'Suba Tributo'. It's a tribute to the producer of my album, who died in early 2000. I made my own tribute to him on my album, 'Tanto Tempo'. It's a track called 'Lonely'."

First album bought?

"The soundtrack of the Woody Allen film 'Manhattan'. Lots of George Gershwin, with orchestration by Zubin Mehta. It hit my heart completely."

What's on your stereo?

"A French group called April's March."

Most valuable record?

"Sade's 'Promise'. I'm crazy about Sade. Or the vinyl of my first EP ever, which I made when I was 20 years old. It's called 'Bebel Gilberto'."

Which tune are you digging now?

"Alicia Keys' 'Falling'."

Which tune do you hate?

"N*Sync's music, but please don't say so, because they are good workers. They work very hard."

Fave piece of equipment?

"The telephone! I recorded with a telephone for my album, saving all my ideas on my voicemail. It saves a lot of time. Some only record for a minute, but you can record for four whole minutes with this one."

Best music for lovin'?

"Chet Baker's album 'My Funny Valentine', but not the title tune, because it's so very sad."

What's new with you?

"A Guy Called Gerald! He's opening my concerts and the beats we are creating are totally new. We're touring in Japan and Europe this summer. He opens the show, and also spins with us when I come on. He's very inspiring."

Bebel's album 'Tanto Tempo' (eastwest) is out on August 19th. Single 'So Nice' is out in September, with remixes by Derrick Carter and DJ Marky



Bebel Gilberto



WHO'S SHOPPING AT...

ADRENALIN, SOUTHAMPTON

Primarily a d&b/hip hop specialist, Adrenalin nonetheless caters for most tastes, selling a lot of German trance and prog. Prog trivia nuts will be interested to learn that it's also the former

workplace of James Zabiela.

Tel: 02380-211-333

Address: 3 Gibbs Road, Southampton, SO14 7FP

Website: www.adrenalinmusic.co.uk



LEWIS GIBBS Dark Craftsmen - 'Creep Show EP' (UK Rap)

"I'm a bit of a bedroom DJ, and I've dabbled in Ibiza and Newquay in my time. The best thing I've heard this year? Richard F's 'Cookie Dough Dynamo'. Quality."



BECKY STAGG Frankie Knuckles & Jamie Principle - 'You've Got The Love' (Trax)

"You can't beat a bit of old school house to take you right back and this one should go down nicely. It's a re-release, of course."



HAMISH FRY DJ Marky & XRS Featuring Stamina MC - 'LK' (V Recordings)

"There's a lot of good d&b coming out right now. I'm also really into the DJ Marky bootleg using 'What About Us?' by Brandy."

NEWS IN BRIEF

Be sure to check out **1Xtra**, the BBC's just-launched digital radio station that's all about urban music.

Covering drum & bass, garage, r&b and the like from both the UK and America, the DJs include Rampage, Heartless

Crew and Skitz and Rodney P. Go to www.bbc.co.uk/1xtra/ for more info. . . **James Lavelle** is the latest DJ in

Global Underground's series of city based CDs - his location of choice being Barcelona. The album, out this autumn, will

feature 15 new tracks from artists such as Meat Katie, Layo & Bushwacka! and Rennie Pilgrem. . .

SJM Concerts, Metropolis Music & Clear Channel by arrangement with Coda Agency present

KOSHEEN



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- Sun 20 GLASGOW QMU
0141 339 8383
- Mon 21 NORWICH UEA
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- Wed 23 BRISTOL ACADEMY
0870 771 2000
- Thu 24 MANCHESTER ACADEMY
0161 832 1111 / 0161 237 5554
- Fri 25 BRIXTON ACADEMY 8PM-1AM
0870 771 2000 / 020 7403 3331 / 020 7734 8932

Tickets £12 adv / £14.00 adv London (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
www.kosheen.com

SJM Concerts & DF Concerts by arrangement with Primary Talent present

Underworld,

plus Futureshock & Darren Price

- Sat 24 Aug **Creamfields Festival**
Tickets £46adv. Doors 2pm-6am. 0870 242 7326
- Thu 31 Oct **Cardiff University**
Tickets £16adv. Doors 7pm-12am. 029 2078 1481
- Fri 01 Nov **Brixton Academy**
Tickets £18.50adv. Doors 8pm-1am. 0870 771 2000, 020 7734 8932
- Mon 11 Nov **Bristol Academy**
Tickets £16adv. Doors 7pm-12am. 0870 771 2000
- Tue 12 Nov **Sheffield Octagon**
Tickets £16adv. Doors 7pm-12am. 0114 222 8777
- Thu 14 Nov **Glasgow Barrowlands**
Tickets £16adv. Doors 8pm-1am. 0870 169 0100
- Fri 15 Nov **Manchester Apollo**
Tickets £17.50adv. Doors 8pm-1am. 0161 242 2560, 0161 832 1111
All tickets subject to booking fee
24hr cc hotline: 0871 2200 260 Buy online www.gigsandtours.com
www.underworld-jbo.com
The album 'A Hundred Days Off' is available 16 Sept on JBO records

MOBY

PLUS GUESTS

lamb



WEDNESDAY 20TH NOVEMBER
BIRMINGHAM ACADEMY
Tickets £18.50 adv. from box office 0870 771 2000

SATURDAY 23RD NOVEMBER
MANCHESTER EVENING NEWS ARENA
Tickets £18.50 adv. from box office 0161 930 8000
Piccadilly 0161 832 1111 24 hr cc hotline 0161 237 5554

SUNDAY 24TH NOVEMBER
BRIGHTON CENTRE
Tickets £18.50 adv. from box office 0870 900 9100

MONDAY 25TH NOVEMBER
SHEFFIELD CITY HALL
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THURSDAY 28TH NOVEMBER
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ChartPlayer



The King Dongs and 'king awfuls of the singles world reviewed and rated



HIT

LASGO

Alone (Positiva)

Did you know that Lasgo's 'Something', is the best-selling dance single of 2002 so far? 'Lazy' may have shifted 150,000 copies, but most top stuff disappears in the wink of an eye. These are the times we live in, and we will survive them as the generations before us did, waiting for another acid house, hip hop, punk, or rock 'n' roll to happen. And 'Alone'? Vapid funfair waltzer music with mixes by Ian Van Dahl, Hiver & Hammer and Peter Luts.

★ Chart prediction: 3



HIP HIT

DEATH IN VEGAS

Hands Around My Throat (BMG)

Adult.'s mix grabs the auto-erotic asphyxiation of the chorus and surrounds it with electroclash sleaze and Eighties synths. The recent 'Leather Girls' limited edition vinyl sampler hinted that Richard Fearless and Tim Holmes' new 'Scorpio Rising' long-player will, like Primal Scream's latest, be all about Neul-style Krautrock hypno-dirge meeting Stooges guitars. This first official single makes the electro leaning clearer. An intriguing return.

★★★★ Chart prediction: 15



COLLECTOR'S CORNER

VARIOUS ARTISTS

Touch Tones Collection (Tummy Touch)

Not strictly speaking a single, more a collection of singles in a wall-hanging, popper-sealable, triple-handled, khaki and fawn fabric presentation pack. The contents are also available as a CD but for the 'collecting is better than sex' crew, there can be no other choice. And, to be fair, as packaging goes, this is as imaginative and cute as the musical contents by Mains Ignition, Souvenir, Chungking, Revolver, Skylab and Various Artists are sweet, eccentric and occasionally perverse.

★★★ Chart prediction: N/A



X-PRESS 2
I Want You Back (Skint)



COSMOS
Take Me With You (Polydor)

X-Press 2's follow-up to 'Lazy' is another guest vocal cut from the 'Muzikizm' album, but as the words are a low-key growl from Dieter Meier of Yello, this is less likely to cross over. It's merely a functional dirty houser with mixes by Medicine8 and Par-T One.

★★★

Chart prediction: 30

There was a big Miami buzz on this one until the buzz-merchants were informed that Polydor planned to get Roachford in to add vocals. All of a sudden, a chill wind swept through clubland and tumbleweed could be seen blowing across the dancefloor. This is a big disco pumper with claps and a niggling synth riff that doesn't sound half as clever without the sunshine.

★★★

Chart prediction: 18



JURGEN VRIES
The Theme (Direction)

The effects which Space used on seminal electronic instrumental 'Magic Fly' are updated by some Dutch bloke to quite dire effect. Hammered by Jules, it's the sound of an orchestra of cheese Seventies synths making apocalypso-trance.

★★★

Chart prediction: Club hit



BASE GRAFFITI
Spraycan (Tripoli Trax)

Generic hard house that takes as many elements from a tired formula as it can and places them in the usual order. It won't offend Tripoli's followers but even they must

grow bored of this run of the mill plod sometime. Surely?

★

Chart prediction: Much too hard house ghetto-tastic



ADAM F FEATURING REDMAN
Smash

Sumthin' (Kaos)
Not quite up to Origin Unknown's system-annihilating mix of the MOP hook-up, 'Stand Clear', Roni Size and Bad Company's mixes nevertheless add further fuel to the argument that F's 'Kaos' album is a great, lost gothic hip hop gem. These are serious junglist re-licks.

★★★★★

Chart prediction: 45



MOBY
Extreme Ways (Mute)

Catchy ode to hedonism from

the patchy, overlong but occasionally rewarding '18' album receives the remix treatment. Tiesto leads with understated trance, Junior Jack drop both house and electro takes, Creamer & K plod tribally and Lee Coombs adds breakbeats, obviously.

★★★

Chart prediction: 21



HI FI SERIOUS
Because (Sexafonic)

It may not do it on Sexafonic Records, but this is due to be MASSIVE – as in loads of people buying it rather than just 'tastemakers'. It's a Beatles cover with an impossibly funky bassline made by an outfit named after Alan Partridge's favourite stereo stockist. Modjo meets 'Flawless' with twice the tune of either.

★★★★★

Chart prediction: 5 (with a larger label behind it)

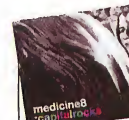


MC HARVEY
Get Up And Move (Go Beat)

So Solid's, ahem, heart-throb blunders out with a main mix which aims for the huge UK garage/epic-rock crossover crowd. Fortunately there's a more sensible 'Shabz Dark Side' effort touting Skat D and Mis-Teeq's Alesha.

★★★

Chart prediction: 16



MEDICINE8
Capital Rocka (Regal)

Corking funk-house with a robot edge and rudeboy sample which originally appeared before Luke and Liam May added an '8' to their name. Junior Sanchez's 'Output Capital Rockin' Mix' takes away groove and adds unnecessary heavy electro/guitar skrunge.

★★★★

Chart prediction: Club hit

The Message



GOTAN PROJECT **Santa Maria** (Del Buen)

Ayre (Ya Basta!/XL)

These French-Argentinian Latino modernisers have sneakily shifted 25,000 copies of their slinkily ace 'La Revancha Del Tango' album in the UK. Tom Middleton's quietly confident deep house remix of 'Santa Maria' can only add fuel to their fire.

★★★★★

Chart prediction: The album should creep up the charts eventually



BLAZE **Do You Remember House?**

(Slip 'N' Slide)

Jersey originals Blaze could probably claim to be one of those with the formative recipe, so another drawling vocal about back-in-the-day doesn't grate too much. Done with style, actually, though the Bob Sinclar and Azzido Da Bass remixes are unremarkable.

★★★★★

Chart prediction: Club hit



BEBEL GILBERTO **So Nice** (EastWest)

Derrick Carter plucks one unlikely number from Bebel's lazy Latin treat of an album, 'Tanto Tempo', and stews it up into juicy Classic/Loaded-style housification. The best sort of back room house it is too. Recommended.

★★★★★

Chart prediction: Club hit



STEVE LAWLER **Andante** (Bedrock)

Chug, chug, chug, chug, and a tad more chug. The prog wagon rolls ever on towards a sexless sunset far from the territory we call tune or, indeed, bounce. Sort of hypnotic, some Latin mumbling, and that's it, kids.

★★★★★

Chart prediction: Chug hit



WAY OUT WEST **FEATURING KIRSTY**

HAWKSHAW **Stealth (Distinctive Breaks)**

There was a time, around their 'Blue' album, when Way Out West were simply unstoppable, a blueprint for Hybrid and all the other prog-breaks leaders. 'Stealth' does what they do well but mixes by Rennie Pilgrem & Commie, Pablo La Rosa and Nubreed hardly set the world alight.

★★★★★

Chart prediction: 44



AMILLION-SONS **Misti Blu** (London)

'Misti Blu' isn't quite an 'At The River'-style chill out classic. It has, however, a jazzily wistful quality and pleading vocals which make it perfect company for a margarita on the beach.

★★★★★

Chart prediction: 60



J:SONIC **Orange** (Essential)

As the summer moves into its final weeks, J:Sonic decide we need a dose of cheesy cheek to cheer us up. 'Let The Music Take Control' and 'I'll Take You There' are plundered, pianos added, and it's 1993 all over again. Nothing special.

★★★★★

Chart prediction: 103



AQUASKY VERSUS MASTER-BLASTER

Sound Bwoy/Perception (Passenger)

Two hunks of no-messin' breakbeat sting which come rushing at you like a swarm of electric wasps. One side samples Duran Duran's 'Save A Prayer' and both sides deserve a place in the sets of Freq Nasty et al. The real deal.

★★★★★

Chart prediction: Club hit



SUPERMEN LOVERS **Diamonds For Her**

(Independiente)

Most notable for this month's most clanging lyric – "The birds in the sky have been singing a rhythm of propriety", Guillaume Atlan's sequel to the immense 'Starlight' just ain't catchy enough. 20:20 Vision and Pound Boys mixes.

★★★★★

Chart prediction: 50



OAKENFOLD **Starry Eyed Surprise** (Perfecto)

It's all in the remixes of this Shifty Shellshock-vocalled ugly duckling from the 'Bunkka' LP. Josh Wink is gradually turning into Plastikman (a good thing), Layo & Bushwacka serve up tech-funk as efficiently as ever, Oliver Lieb trances fine and Trailer Trash suck.

★★★★★

Chart prediction: 26



MUTINY **Ya Self** (Underwater)

Last year's 'In The Now' album grabbed Muzik by the short and curls with its cosmopolitan mix of tasty dance styles, but 'Ya Self', despite being a functional, dirty throbber with a looping hook lyric, doesn't have the internal dynamics of its predecessors.

★★★★★

Chart prediction: Club hit



SAINT ETIENNE **Action** (Mantra)

Tiesto on the remix! Not as deranged a concept as it sounds, as he adds his usual panoply of big club studio armaments to Sarah Cracknell's throwaway pop vocal. Laub, on the other hand, go the cut-up, click 'n' glitch route. A drippy tune remains unsalvaged.

★★★★★

Chart prediction: 40



GROOVE-RIDER **What Do You Do** (Columbia)

Columbia must have considered dropping the 'Rider during drum & bass's quiet years but they'll be glad they held onto him now. Unlike Shy FX and T Power it might miss the Top 10, but this Hispanic-flavoured trumpet and guitar-wielding vocal number more than holds its own sonically.

★★★★★

Chart prediction: 21



LITTLE MISS TRINITRON **CPU Song** (Twisted Nerve)

'CPU Song', an enjoyable electro oddity, jerks about like Keanu Reeves evading bullets in 'The Matrix'. But buy this for the superb 'Pop Artificielle'-style Casiotone cover version of 'Hotel California'. Ridiculous yet fab.

★★★★★

Chart prediction: Nope



SNAP! VERSUS PLAYTHING **Do You See**

The Light (Data)

After this kiddy-trance nonsense and the recent hard rock mix of 'The Power', can we expect to hear So Solid's take on 'Rhythm Is A Dancer' or Sasha's version of 'Exterminate' anytime soon? We do hope so.

★

Chart prediction: 17



JOSH ONE **Contemplation** (Prolifica)

The doublepack contains the Alex Neri and original versions but it's all about the

CHART PREDICTION CORNER

Miss, hit, or load of shit? Six months into our column's life, we're slightly smug about how close we're getting in our predictions. A brief gander at last month's chart reveals that we were two places out on **Beyoncé** (prediction: 5, reality: 7) but our chartometer on 'Get Me Off' by **Basement Jaxx** wasn't far off the mark either. Our crystal ball said 22, the real Top 40 said 21, so hooray for us. We also saw **FC Kahuna**'s first foray into the Top 75 coming a mile off. Though we predicted 70 for 'Machine Says Yes', the single actually fared much better than that, entering at the stellar height of 58. Oh, and we were vaguely on-form with **Fischerspooner**'s 'Emerge'. We predicted 15 when the reality was 25 – the mid-Twenties are now synonymous with over-hyped electroclash singles.

In a similar predicament is **The Streets**, whose singles tend to stall around the thirtysomething mark. But happily, 'Weak Become Heroes' hit number 27, so our prediction of 30 was pretty damn close. And we were even closer with 'Ghosts' by **Dirty Vegas** – we said 30, the charts said 31. And we'll stake our reputation on 'Days Go By' being enormous second time round.

Muzik faves **Röyksopp**, meanwhile, still look set to enter around the 50 mark with 'Remind Me' – though this single's been put back to early August as demand slowly builds. Perhaps the most gutting missed prediction came in the form of **Space Cowboy**'s 'Die 4 U' which included one track too many on the CD single format and was declared ineligible for the chart by the BPI. Sales figures revealed what we'd suspected all along – that if it had been chart eligible, da Cowboy would have landed at our predicted Number 10 slot. Bugger.

Finally, we'd like to hold up our hands and admit how wrong we can be on occasion. We said **Frou Frou**'s 'Breathe' would go Top Five and it barely scraped the Top 50. But it would be boring being right all the time...



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MECHANISM
CHRIS GAINER
DIRECTIONAL

CD | 29/7/02

The Sumsonic and Mechanism crew have put together their first album project. Mixed by the labels' own Chris Gainer the album is a retrospective, featuring a selection of the guys own productions and remixes. Artists included in this unique formula album include 'Pappa & Gilbey', Sleepfreaks, Greed feat. Lesley, Kybosh and Darko. If you like your progressive sounds deep and groovy this should be just right for you. "When I need pointing towards the progressive, I'll turn to Sumsonic everytime"- DJ magazine 23/02/02



TIDY TRAX
LISA LASHES VS LAB 4
UNBELIEVABLE

12" / 12" PD / CD | 27/8/02

Lisa Lashes returns to the studio in this dynamic team up for the summer of 2002. LAB4 are hot property at the moment and to be honest the only people hard and brave enough to remix this Tidy classic. This special release is available on a limited 2000 pressing picture disc (TIDY175PD) as well as normal vinyl (TIDY175T) and CD single (TIDY175CD).



NUKLEUZ
INFEXTIOUS
LET ME FLY

12" | 19/8/02

Prolific just isn't the word! In the last six months Darren and Mark have delivered quality tune after quality tune. From their excellent debut release 'Black Magic' to their remixes of Taiko's 'Silence', Vinylgroover & The Red Hed's 'Everlasting' and 'Take Off', their co-production with The Disco Brothers on Nukleuz DJs 'DJ Nation', they've just been getting better and better! As Infextious the pair let rip with one of the best full vocal summer trance anthems. Solid groove and roof-raising melody complement the monster vocal.



BYTE
SOHO
FLYIN' MADNESS

12" | 27/8/02

The latest massive trance track to come out of the mighty Belgian label Byte Records. The storming instrumental original version of Soho "Flyin' Madness" was originally given a very limited release 6 months ago and picked up a whole host of big name supporters, including Judge Jules and Paul Van Dyk. Now it's back with a monstrous, top quality vocal which is up there with the very best. Uplifting and powerful vocal trance music at its finest. Looking and sounding very big indeed.



UNDERCURRENT
SUNRISE
SUNRISE

12" | 19/8/02

This year has seen Undercurrent move towards a more mainstream dancefloor house sound. Previous release Milo's - 'The Jungle' featured a Scumfrog remix. Once again this release puts the label at the forefront of UK club music, receiving plenty of support from the top jocks, including 3 Radio 1 plays from Seb Fontaine. 'Sunrise' has been licensed from the Rise label in Italy, who have released such classics as Black Legend & Robbie Rivera. Produced and mixed by Italian talents 'Booster Boys'.



NUKLEUZ
VARIOUS
HARD TRANCE EP

12" | 27/8/02

Mark Richardson and James 'Edison Factor' Lawson deliver two peak-time hard trance anthems on this very special release. Both leaders of their field, Mark and James' productions complement each other with Lawson's 'Energise' aimed firmly at the likes of Sundissential and Frantic while 'Let's Get Evil' delves into darker tech-trance territory.

all these releases can be heard online at www.amatodistribution.co.uk

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Saints & Sinners

Muzik's in-depth guide to the gods and the gonads of dance music

SAINTS



Matthew B

In these dark, cynical times, it's nice to find someone with a lighter touch. For his 30th birthday bash, Bushwacka! sent out invites that talked not of being on 'till late' or of copious free booze. Rather, his terribly civilised party was a long Sunday afternoon, and offered 'Food 4 till 6, Kids Welcome'. Jelly and ice cream, anyone?



Alison Marks

Muzik DJ Alison may be a relative newcomer, but she knows the DJing drill. Having finished her set at Serbia's Exit festival, she found herself being dragged off by the locals for more fun, record box in tow. That was at dawn. No sleep, two parties and three bottles of local hooch later, the poor woman was begging to be taken to the airport.



Matt Stuart of Underwater

En route to a Brighton kebab house at 2am with his mate Kim (she of the flamingo pink hair), gallant Matt stepped in when three Brighton boys loudly questioned the good taste of her barnet. He conveyed his feelings with a swift boot to the shins. Unfortunately, he received a right in the face in return. And then got arrested. Oh dear.



The Rizla Cafe

Glastonbury was a quiet one this year, thanks to the 1,200-foot high titanium fence. But one spot that was heaving every night was The Rizla Café. It rocked all weekend thanks to the likes of Tom Audio Bullies, Freelance Hellraiser, Dan Kahuna and Erol Alkan. More power to the long distance lorry drivers' favourite papers manufacturer.



Jon Carter

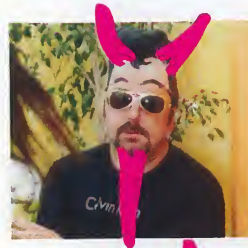
Standing in for Layo & Bushwacka! at the Berlin Love Parade, Jon stuck on their latest crowd pleaser, 'Love Story'. The 18 billion-strong crowd began to eat their own heads with excitement, making the record jump. So Sara Cox's hubby held the deck aloft for almost eight minutes to keep the needle steady! Now that's stamina.



Pete Tong

Tongleberry was trying to fly home from Ibiza, but the airline decided there were 25 passengers too many on his flight. Only 21 volunteered to get off, so the desperate Tong decided to bribe four Belfast boys. He offered them VIP guestlist for Subliminal Underwater, and they went for it, allowing the plane to leave the airport. Sold.

SINNERS



Charlie Chester

Ibiza's Mr Big has started charging €20 to get into DC10, his previously free Monday morning shindig. To avoid disgruntled punters, however, he's currently camouflaging himself – cunningly, we think – as Elvis Presley. He and his better half Jo Mills are also redeeming themselves with their stagediving sessions from the DJ box. Rock!



Eddie Amador

House DJ Amador was playing Pacha Ibiza and decided he needed a souvenir. Hitting the shop sans wallet, he realised the only thing small enough to fit under his jacket was a pink Pacha babygrow (size 0-3 months). He was later seen just outside the club, clutching the stolen goods while relieving himself in the street. Classy!



Rob Tissera

Also on 'Beefa', Rob was seen being carried from the toilets at the Kiwi Bar in San An, having overdone the post-set celebration of his Slinky gig at Es Paradis. Tissera had kept punters and staff amused with his antics before slipping off to the loos for a 'rest', to be discovered much, much later cradling a bog. Classier!



Lisa Lashes

Equally off it at Kiwi was the lovely Lisa, who, after downing a hearty half pint of absinthe, entered a state of 'extreme euphoria'. She started chucking glasses and ashtrays at bystanders, before mounting the pool table, going on all fours and barking unprintable obscenities to the room at large. Classiest!



The Unnamed Gong Thief

Whoever it was that nicked Danny Tenaglia's award at the Dancestar afterparty (we hope it wasn't light fingered Eddie Amador), is in BIG trouble. The rotund superjock was heard yelling "I'll show them! I'm from Brooklyn, you know!" Why aren't we scared? And why would anyone want to nick such a crappy award anyway?



David Blunkett

The home secretary has reclassified cannabis from a Class B drug to a Class C, effectively decriminalising smoking it. However, he's also put up sentences for dealing 'the green'. So now you can smoke in peace, but you'll have to buy from hardnuts who'll pull your tongue out with pliers if you don't pay up on time. Is this progress?

NEWS IN BRIEF

John Acquaviva is celebrating his new mix album with a world tour, and you can catch him in the UK in November. Go to John's website, www.jacq.com,

for more information. . . **Hybrid** are getting down to some serious 'reverb gating' in their Swansea studio. The first track from the sessions, 'Visible Noise'/'Know Your Enemy', is a limited edition double A-side.

The album will follow in 2003 . . . The UK heat of the All-Star Beatdown hip hop battle was held at FabricLive. Now get ready for the final in New York, in October. For more info, go to www.scratchperverts.com. . .

Five AM are to re-release **Sunscream's** 1992 classic 'Perfect Motion', with remixes from Way Out West, Starchaser, Valentine & Morsley, DNS, and Scooby D, plus the original. Out September 23rd. . .

Saint Etienne's DVD 'Smash The System' is out September 2nd, preceding their new album 'Finisterre' (Mantra). The 14 track DVD features videos, a photo gallery and commentary from the group.

HOME TAPING IS KILLING MUSIC



DO US A TAPE: NIGHTMARES ON WAX

Presents...

'Free Spirit'

DJ Ease on top of his record
collection, July 2002

ARTIST SLEEVE NOTES

Name? George Evelyn, aka DJ Ease
Who? DJ and half of funkateering spliff-hoppers Nightmares On Wax
From: Leeds
Age: 32
First record bought: 'Cool Meditation' by Third World
Record for the afterlife: 'Les Nuits' by Nightmares On Wax
Where to play the tape: "This tape doesn't predict where you should listen to it. Listen to it anywhere".

retro tunes and we'd know what was a popper's tune and what was a breaker's tune and this was definitely a popper's tune. Anyone who was into that kind of scene back then will remember this track from a jam or a competition."

CYMANDE

Dove (Alaska)
 "Most of the breaks and rare groove that people pick up is connected with West Coast artists, but these guys were doing this stuff down in Brixton. This track builds brilliantly. It's all bluesy and moody and then the tambourines and percussion kick in and it goes into an incredible break."

EPMD

So Whatcha Sayin'? (Sleeping Bag)
 "This was from around the time that Soul II Soul were really massive. What they've done is sampled the beat from Soul II Soul and banged it onto a P-Funk groove with a mad George Clinton guitar over it. Back in '88 or '89, this was one of the few hip hop tracks that got played in house clubs like the Hacienda. It's wicked - a track from the days when hip hop started using more of the hidden samples."

STETSASONIC

Hip Hop Band (Tommy Boy)
 "As far as twelves go, this is rare. You've got The Roots and people like that now, doing live hip hop stuff, but these were one of the first. It samples a Dusty Springfield track and it's got some great beats. It always makes you feel happy when you hear it."

VAUGHAN MASON

Bounce, Rock, Roll, Skate (Ram's Horn)
 "This is, again, going back to the funk all-dayers. It's a favourite with the people who collect breaks cos it's got a famous cut - 'Come on and get down' - on it. When I played it recently at Basics in Leeds, it went off stupid."

WILL I AM

Possessions (BBE)
 "This is from one of the guys from the Black Eyed Peas. He knows his instruments, really knows how to use his bass and his beats and it's great to play. I wanted to support his album, cos I don't think it's sold much but it's one that everybody should have."

MANZEL

Spacefunk (Dope Brother)
 "It's just a cyber-funk thing. It's got Moog and Juno keys on it - the kind of sounds that people have been rediscovering recently - and a big sloppy break and bongo bits. It isn't tight at all, but it sounds absolutely wicked."

DUO LIVE

Tough Guys (Redemption)
 "Something up to date now! I picked this up in New York; it's a hip hop track, but it sounds like an ice cream van and I fucking love it. It's almost childish - I played it to my daughter and she liked it, so it's got to be good."

4TH AVENUE JONES'

Move On (Interscope)
 "There's been an uprising of proper American soul recently - not all this bling-bling shit - especially from Philly. This is a great track, a really good example of the

sort of thing we're hearing from these new, fresh, soulful artists. It's got a wonderful acoustic guitar riff, a phat hip hop break and some really quality vocals."

BUDNUBAC

Eight (white label)
 "This is definitely something that you won't be able to get at the moment. It's a project done by my keyboard player - he's doing a Cuban dub album. This track is like a house/salsa track with a trumpet player on it and all sorts. It's just quality."

N.O.R.E.

Nothing (Def Jam)
 "Signed by Tommy Boy then dropped by Tommy Boy, this track is going to be huge over the next few months. It's a real dancefloor record. The Neptunes, who produced this track, have really taken hip hop production to another level. It's amazing what a good producer can bring out in an artist, as this track proves."

KENI BURKE

Risin' To The Top (RCA)
 "Now we're going to get soft. This is a soul track and one for the girlies, though I like it too! You can put this on whenever: when you're taking a bath, making tea, or making love, depending on how cheesy you want to be. Or, if you've let your missus down or your boyfriend down, listen to

this and it'll put you straight."

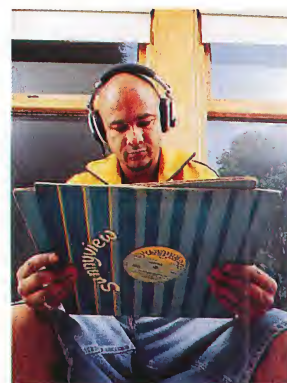
THE DOORS

Riders On The Storm (Nightmares On Wax Remix) (Warner)
 "This is rarer than rare, and one of my proudest moments. I was sat in my studio at four o'clock in the morning, going through the vocals and I could hear Jim Morrison doing up the zip on his jacket when he recorded it. I just thought, 'Fucking hell man. The guy is alive, his spirit is still alive'. It was quite eerie at the time."

BERNARD WRIGHT

Haboglabotribin' (Arista)
 "This track was made back in the day and it's, well... it's just so hip hop! Doctor Dre used this on the Snoop album. It's very soulful but with that really strong P-Funk thing going on. Quality."

Nightmares On Wax's single 'Know My Name' is out August 19th, with the album, 'Mind Elevation'



WIN THE TAPE!

To win the one and only copy of the Nightmares On Wax Do Us A Tape tape, send a postcard with your name and address to NOW Has Done Me A Tape! Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. The winner of Andrew Weatherall's double CD is Tom Scarborough from Reading, Berkshire. Congratulations!

6 OF THE BEST... SHORTS



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Cream with black stripe and two side pockets

Speedo: £25

Aqua with cream stripes and the Speedo logo

Ripcurl: £40

Blue with orange stripe and detailed back pocket

McKenzie: £10

Petrol blue with red, white and navy stripe

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Yousef and Erick Morillo enjoy an intimate moment

YUSEF'S DIARY

Put Saturday, September 14th in your diaries: I'm starting my own night. It's called Circus and it's a concept that was born at the WMC in Miami this year. I was DJing at an afterparty at Penthouse - the mad Southern Fried party I mentioned in a previous column - and it hit me how I wanted the night to be.

If you were there, you'll know what to expect: fun times, good music. I want to push the traditional big house sounds, with no chin-stroking at all. DJ-wise, I'll be getting the people who inspire me, who I've looked up to for years, and the people who are the future of house music.

The first night will be at Cream with myself, Erick

Morillo, Johnny Fiasco from Chicago and others, however it's uncertain after that because of the Cream venue situation. But after the first night, Circus will happen once a month somewhere in Liverpool! It should be fun finding out where, but to be honest I designed the night to be held in Cream's Annexe, so fingers crossed, eh?

If I'm going to have a moan this month, it'll be about planes losing luggage. I'm still looking for a bag of clothes, smelly stuff and suchlike that got lost somewhere between Istanbul, Belgrade, Vienna and Manchester. But I got off lightly compared to Erick Morillo. We were booked to play the same stretch of gigs, and they lost one

record box en route to Istanbul and another in Belgrade. Luckily he always takes at least three crates.

It seemed like everyone was in Istanbul: Dave Beer and his wife were on a recce, and Jon Carter and Sara were there too. Everyone seemed to be enjoying the festivities, but I couldn't as I'm on antibiotics, so I just went to bed.

Me and Erick's luck changed in Belgrade. We were playing the Exit festival, which started two years ago when they took over a fortress for 100 days, staging a proper party every single day. This and last year's event were funded by the government (now, there's an ideal), and Exit lasted a whole nine days this time around.

6) Tiefschwarz Water/On Up/No More Trouble (Classic) "Album tracks which are all real good and real different."

7) Phil Weeks Fatback (Brique Rouge) "My man of the moment turns out a quality chugger."

8) Bijongo's Baracus(tits) (Original and 10,000 BC mixes) (What Goes Around) "Morillo, Beer, Woolford and I join forces with a label."

9) Stacy Kidd Groovin' (DIY Discs) "I'm into all the mixes on this twelve."

10) Paula Ralph Ain't No Running Away (Paul Woolford Mixes) (Estereo) "Woolford delivers the goods over four mixes."

YUSEF'S TOP 10

1) Derrick L Carter Square Dancing In A Roundhouse (Classic) "Derrick's artist album is sick and soulful with many twists. I love it."

2) Natural Rhythm Freakinout EP (Doubledown) "Jackin' house music from Dizzy's label."

3) Paul Johnson Featuring Candi Staton Doo Doo Wop (Dust Trax) "I'm really into this warm and uplifting disco hooker."

4) Zu House Rockers People Of The World (Zuhouse) "A killer quirky groove."

5) Soularis Keep What I Got (Guidance) "A good-time roller."

I played as the sun was coming up, and the look of sheer happiness on everyone's face... well, I can't describe it. Such beautiful people, and so into everything: you could fart and they'd just go crazy. One of my best gigs ever, definitely. I finished at 7am, then at 10am the drivers were banging on my door to get me up; shouting that I'd be late for my flight. They hit the motorway at 120mph - I was holding on, thinking, "Oh, shiiiiit!" I was glad to make it back alive. Brilliant people!

Yousef

SPIT IT OUT

"I remember him as a great friend, as someone who taught us how to live in luxury, to stay in nice hotels."

Underworld's Karl Hyde gets teary over ex-bandmate Dazza Emerson



Karl Hyde

"I'm a big fan of what I guess they call electronica. My favourite albums these days are by Basement Jaxx, Underworld and Groove Armada."

Painfully hip Barry Manilow has a nose for dance talent. A nose. Do you see?

"I wanted people to be more open-minded about music. I wondered, how can I run a club where I can play music that reminds us of our childhood?" **Bobby Sanchez, School Disco's Head Teacher. Take 100 lines as punishment**

"I have friends who are into new age and crystals, but it's not for me. Maybe I'm just too fucking shallow."

Sasha: no hippy, he

"[Ecstasy] is more of a party-style drug; it gives a lot of energy... This drug could actually fry your brain."

Cheyenne Albrow, Kentucky's drugs law enforcer. He's done the research

"We were ideally poised to be the godfathers of the electroclash scene but for us to do that kind of music would just be being retro. Some of that stuff sounds like our demos. It would be an exercise in nostalgia."

The Pet Shop Boys' Neil Tennant - sooo 10 years ahead of your time, old love

www.muzik.co.uk

Got a sign-up name for our on-line chat forum yet?

If you haven't yet signed up to our website chatrooms, it really is time to get your arse in gear. Others less tardy than you have long since dived into our great sea of chat and are by now cutting through the waves like a dolphin. Join them.

The topics of debate are manifold. Is progressive dead? Is Oakenfold's

'Bunkka' really so bad? Does Underworld's 'A Hundred Days Off' deserves some kind of Nobel Prize for its wondrousness? If you have an opinion on this or anything else, then sign up. Oh, and when you get there, hit 'Muzikweekly Newsletter' too. You'll receive our free news update every Friday.

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PRESS ME
FOR BIG SAVINGS ON MUZIK

What are your feelings on downloading music from the internet?
☐ I'm all for it... You should be able to download whatever you feel like from the internet.
☐ I'm in two minds.

The very Miss Kittin hits the decks to mix our 'Electroclash' covermount CD.

Underworld are back on the racks, back on form, and alcoholism and Darren Emerson are but distant memories and they're only in Muzik.

Morcheeba, the band that's sold millions on the quiet, tell Muzik how they've put the drugs behind them... and give us a by-no-means biased insight into their latest masterpiece 'Chirango'.

Baltimore legend DJ Jon S & Trinkle takes us to a place filled with unforgiving good looking Latino babes and hunks, strange and ancient monuments and big fuck-off cliff faces... the undiscovered Isles.

P & P Heronell, aka Orbital, tell us why September 11th is a tragedy that's already being forgotten, why riot is a good thing, and precisely why their brother-in-law David Gray feels the need to wear a woolly hat when out in public.

So you couldn't make it down to the leftfield/electro/tech-fest otherwise known as Sonar 2002? Never fear, Muzik is here to fill in the gaps and provide you with the full horror. Plus an insight into hip hop, left of centre, and Pop Contusion.

Muzik's back with the hill behaviour as we search our

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Rm. 3 /

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Jeannie Hopper
Ali Tillet

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MUZIK MAGAZINE,
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**CREAM
RESIDENT**
THE SEARCH
FOR A NEW
CREAM DJ

"Here we go!"
London heat winner,
Demi Hajigeorgiou

The Heats

Sony MiniDisc Cream Resident: The final 10

Are On!

The gruelling search for the Sony MiniDisc Cream Resident stepped up a notch last month, with 50 finalists spinning their half-hour sets to our judging panel in 10 regional heats.

The entrants travelled from all over the UK to play, and one aspiring DJ even jetted back from Australia to take part. The nights took place throughout July, as representatives from Muzik, Cream, The Galaxy

Network and Juice FM joined various celebrity judges in the sleek, leather-bedecked Revolution bars all across the UK.

All 50 of the bright, young and undoubtedly cacking-it entrants showed more balls

than someone playing a UK garage set at the Berlin Love Parade, each one spinning a 30-minute set in front of the panel. The crowds were as fiercely determined as the competitors (one spectator

actually physically threatened a judge after his favourite DJ wasn't picked), but we finally found a winner from each night. All that remains for us to say to the 10 winners is good luck in the finals!



10 winners from 10 heats

BIRMINGHAM

Date: July 2nd
Winner: Louis Edwards, aged 20 from Kent
Type of set: Electro/tech-house
 "An hour before my set I was really nervous and just wanted to get out there and rock it. Dream gig? Playing The Terrace at Space. It's the Holy Grail of DJ spots."
Guest judge Steve Lawler: "It was a tough decision, and we may be a bit unpopular with the locals, but the young man from Kent really rocked it."

MANCHESTER

Date: July 3rd
Winner: Andy G, aged 24 from Lancashire
Type of set: Funky electro
 "It was really difficult to play a 30-minute set cos I love building. However I'm already fulfilling a major ambition by making it to the final at Cream. Dream gig? New York's Vinyl club."
Guest judge Justin Robertson: "The winner was dangerous on the turntables. It's going to be a fantastic final if the quality stays as good as this."

GLASGOW

Date: July 4th
Winner: Martin McAlpine, aged 28 from Motherwell
Type of set: Breaks/tech-house/electro/trance
 "I brought 20 supporters with me, which helped my confidence loads. Dream gig? I'd love to play back to back with Carl Cox at any festival. He's a god."
Guest judge Dave Clarke (Soma): "Martin would be great in a club. A crowd wants a DJ to be one of them, but with an abundance of DJing talent."

LIVERPOOL

Date: July 5th
Winner: David Hamill (aka DJ Scroom), aged 25, from County Antrim
Type of set: Deep and progressive house
 "I planned a different set but by the time I got up everyone was well up for it so I made my set quite big. DJ heroes? Roger Sanchez, and Fatboy Slim for his energy."
Guest judge Steve Parry (3 Beat Records): "The winner had that extra spark. I wouldn't fancy coming on after him!"

NEWCASTLE

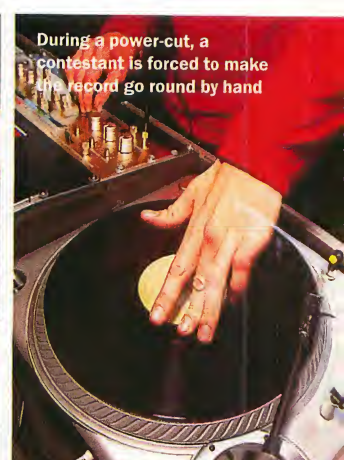
Date: July 9th
Winner: Oliver Headey (aka Delaney), aged 28 from London
Type of set: Electro/funk/uplifting house
 "I was nervous, but happy with how things went. Dream gig? Playing Miami with Dimitri From Paris."
Guest judges Scott & Scooby (Shindig): "This set was technically smooth and got the girls dancing. The others were good, but it didn't seem like they were really enjoying themselves."



The London heat, July 17th



"Ooh no, don't look at me, I'm shy"



During a power-cut, a contestant is forced to make the record go round by hand

LEICESTER

Date: July 10th
Winner: Colin Hobbs, aged 22 from Buckinghamshire
Type of set: Funky breaks/electro/house
 "I wasn't too chuffed with the way my set flowed but playing music I was confident with helped. Current fave tune? Coloursound's 'Fly With Me' on City Rockers."
Guest judge JFK: "The contestants were quality throughout, and played loads of different genres. That suits Cream since they're about a lot of different scenes."

LEEDS

Date: July 11th
Winner: Natalia Kulabuchova (aka DATA), aged 27 from London
Type of set: Leftfield/house/electro
 "The more I heard other contestants play the more I was shitting myself. Dream gig? Pacha in Argentina."
Guest judge Dave Beer (Basics): "I was waiting for someone to really cut it up. I like someone to come on to the decks who has confidence in their own music and isn't too compromising."

BRISTOL

Date: July 12th
Winner: James Wakeham (aka Jay Alexander), aged 23 from Glamorgan
Type of set: Tech-house
 "I was really nervous, but I was glad I'd come heavily armed with vinyl. Dream gig? Playing Amnesia with Timo and Futureshock."
Guest judge Jody Wisternoff (Way Out West): "The winner created an atmosphere instantly with help from his rather large entourage. He looked good and projected himself well."

SHEFFIELD

Date: July 16th
Winner: Dan Galbally, aged 25 from Essex
Type of set: Tech-house
 "I was cacking my pants until my name was called out, but then I was ready to go. All time fave tune? Laurent Garnier's 'Man With The Red Face'.
Guest judge Corey Mahoney (Bed/Coolwax): "There were two highlights for me tonight. The first was throwing up twice in the gents' toilets, the second was hearing Dan's set."

LONDON

Date: July 17th
Winner: Demi I Hajigeorgiou (aka Demi) aged 23 from London
Type of set: House/tech-house
 "I gathered my thoughts and just got pure pleasure from playing. Fave DJ? I love Danny Tenaglia."
Guest judge Lottie: "The runners-up will be ready in a couple of years, but for this competition we need someone who's ready now. I reckon this heat's winner may fit that bill."

Muzik, Cream, Sony MiniDisc, the Galaxy Network and Juice FM would like to thank all the contestants who have taken part at every stage of this competition. Judging the heats in particular

was a tricky job in the face of so much talent. However, it's not over yet. There's still the grand final at Cream on Saturday August 31st, at which Muzik will once again be represented on the

judging panel alongside a host of guest judges. For further details and updates, visit Cream's website at www.cream.co.uk and MTV's website at www.mtv.co.uk/dance.



Terms and conditions: The winner will be the Sony MiniDisc Cream Resident from 1.1.2003 to 31.12.2003. The winner will play at a minimum of 52 gigs in 2003 including one gig a month at Cream Liverpool. The room they play in depends on their musical style and will be decided by Cream. The winner will be managed by Cream in 2003. The winner must be over the age of 16 and reside in the UK or Eire. The winner will be decided by the Sony MiniDisc Cream Resident panel. Cream has no responsibility to manage the winner after 31.12.2003.



THE MUZIK RANDOM QUESTION GENERATOR

Q&A: FC KAHUNA

You sent us your Kahunic questions. Jon and Dan replied, talking acid house, electroclash and why they're miserable, er, 'chaps'

I saw your recent live debut at Cargo. Is it just me or was that bird from Gus Gus off her melon?

Undo, London

Jon: "Hafdis doesn't drink, take drugs or smoke."

Dan: "She doesn't drink tea or coffee either. She's just hyperactive."

Is she like that all the time?

Dan: "No. It's a bit weird. She gets up onstage and dresses really differently and acts totally differently. We were like, 'Fucking hell! what's going on here?'. Insane."

How much of the live stuff are you improvising?

Dan: "It's still quite a messy, DIY sort of thing. I'm sure if Underworld or the Chemical Brothers found out how we do it they'd laugh at us, it's such a novelty amateur set-up. But you can guarantee that every gig will be different!"

What does your album title, 'Machine Says Yes', mean?

Ed Lomas, Chatham

Dan: "In one of the broadsheets I saw a headline for this feature that was called 'A Machine Says No'. It was about one of those fundamental developments in the relationship between man and machine – like with HAL in '2001: A Space Odyssey'. Then we thought about it through the John Lennon perspective. Yoko had a piece of work on the ceiling at an art exhibition. It said 'Yes'."

Jon: "You had to go up a stepladder and look with a magnifying glass hanging from the ceiling to see it." Dan: "And Lennon said if it had said 'No', he wouldn't have been interested, but that 'Yes' is positive."

What's your favourite machine and what does it do?

Jeff Kelly, Sausalito, USA

Dan: "Dr Who's Tardis. A police telephone box from the outside, but inside it's massive! With a wicked-looking console in the middle! And you can travel between different

fucking times and dimensions! You can't get better than that." [Thinks]. "Though K9 comes close."

Jon: "Yeah, but K9's really just an accessory to the Tardis."

Now you're on City Rockers are you tempted to 'go electroclash'? Bethany Stelingard, by e-mail

Jon: "I like the Human League, but no." Dan: "I consider that Tok Tok record to be electroclash, or Fischerspooner – things that are blatantly pop with cheap synth sounds. Not even lo-fi – just cheap."

Don't you think the scene really needs a suicide?

Dan: "Yeah – Warren Fischer step forward. Is that his name?"

Jon: "Isn't it Casey Fischer and Warren Spooner?"

Dan: "I don't know. It's like Boyzone, I can never get the names right."

Do people still call you the Kahuna Brothers?

Sevy Anderson, Leeds

Jon: "All the time. And the amount of people who think we're actually physically related is unbelievable." Dan: "And that we're called Kahuna! We've turned up at airports and been expected to have our passports say 'Kahuna'. It's fucking bizarre."

Have you ever been blown while DJing and, if so, how did it affect your performance?

Dom Philips, Runcorn

Dan: "Who do you think I am, Warren Spoonerfischer?"

Jon: "We're not that glamorous. I think Yousef gets all that action."

Dan: "... or Erick Morillo."

Jon: "Yeah, they're the blow job candidates. It's on their rider."

What was your best ever gig?

Lee Stott, Truro

Dan: "The first time we played Pacha Ibiza – about four years ago. People were expecting loads of Fatboy Slim records, and we were acid house. . . really ACID house."

Jon: "They said, 'You can't play that at Pacha. The Italians won't like it.'"

Dan: "It went completely insane. We were saying to our mates, 'This bloke over here is going to love this next track more than you've ever seen anyone love anything before.' Sure enough: put the record on, he'd go mental. You could control people like they were puppets in your little acid house discotheque. Excellent."

My hair's a mess and I'm thinking of getting a Kahuna cut. But what does it look like?

Steve Justis, Birmingham

Dan: "The Kahuna cut varies depending on the mood we're in, from bushy – the 'Don Henley' – to having a close crop."

Jon: "Let's do a column in Muzik every month on haircuts. My advice? Sit down and enjoy your hair."

Which records are you digging at the moment?

Jo Poovey, Dundee

Dan: "Chicken Lips. They're the electronic band I most like. And 'I'm Losing My Edge' by LCD Sound System. It sounds like a live band playing the start of 'Music All Over' with this guy shouting 'I was the first person to play Daft Punk to the punk kids – I did it at CBGB's – they thought it was crazy!'. It's genius."

Jon: "Cam'ron's single is fucking brilliant. And Parsley Sound on Mo' Wax are good."

Jon, as a parent, is it true your own baby's poo is the biggest marvel in the universe?

Chris Hogg, by e-mail

Jon: "It is initially. You know they're healthy. But we've just got to potty training now and accidents are quite

hard to take. I got lumbered with him last week and had to do an interview for MTV. They went out and got him about 10 quid's worth of sweets and he later did a shit in his pants."

Do you wish you'd sold as many records as Fatboy Slim?

Charlie Rich, Southampton

Jon: "'Course we do. If you make records, you want to sell records. You want as many people as possible to listen to them."

Dan: "I don't think we're mass market people, though. Doing [legendary mid Nineties London-based club] Big Kahuna Burger, and playing alongside people who really love their party music, I felt we were being dishonest with ourselves. We're not the most out-and-out party people. If you catch us at home we play really miserable records."

Jon: "We're miserable cunts. We go to the Weatherall side of things."

Dan: "Oh, if we could just play Radiohead all night in a club!"

Who's your favourite fan?

Danny, London

Dan: "Jessie Brack. He's from San Francisco and came down to Big Kahuna Burger every single week. I always used to make a play for his girlfriend in what I thought was a really subtle way, but I saw him for the first time in a while recently, and the first thing he said was, 'You tried to cop off with my girlfriend all the time!'. He's made these T-shirts with Tony Blackburn on them, which say on the back, 'Can you play something a bit more funky, please?'"

FC Kahuna's album 'Machine Says Yes' is out now. Next single 'Hayling' is out September 23rd

ANY QUESTIONS?

• To put your question to our next Random Question Generator victim, e-mail us at muzik@ipcmedia.com, and a txt msg to 07732-169-179 or write your poser on a postcard to Muzik Random Question Generator, Muzik, IPC Media, Kings Reach Tower, Stamford Street, London SE1 9LS

NEXT MONTH



DERRICK I. CARTER

**"We're not out-
and-out party
people. We wish
we could just
play Radiohead
records all night
in a club"**



Jon (left) and Dan:
Sorted for teas and whizz



COLOUR BLIND

Soul Hooligan: If two of them shagged each other, they could have a 'Hooligan 69' (old skool joke)



SOUL HOOLIGAN

Ex-Essex trio unleash a bag of contagious hip hop guitar-soul on yo' ass

Soul Hooligan are pondering what to put on the menu of their imaginary 'Essex Cuisine' restaurant.

"Whelks, cockles, jellied eels," suggests Jim.

"Chips and curry sauce," Dave ponders.

"Tins that you take away to cook later," says Austin, adding, "But I'm not Essex any more. I've given it up."

Dave Jay, Jim Sumner and Austin Reynolds may have gone to school together in Brentwood, Essex, and they may be part of The Prodigy's 'Jilted Generation' of suburban hardcore ravers (Austin was in-house producer for early Nineties rave label Suburban Base for a while) but they're reformed men now. In fact, as Soul Hooligan, they're rubbing

shoulders with the glitterati remarkable, considering that a year ago Dave was a "retail analyst", whatever that is, and Jim a carpenter.

Austin needed to put a band together to promote his big hearty Freskanova single, 'Sweet Pea' in 1998 and hauled in his old mates. The threesome enjoyed the experience and put together an album's worth of material. A&R at Madonna's label, Maverick, caught wind of their efforts and in the space of a phone call, day jobs were history and the threesome were heading to Sunset Boulevard to ride mechanical bucking broncos as a corporate PR stunt.

Listening to their album 'Music Like Dirt' you can hear why Maverick signed them. Big beats may provide

the groove but there's an overall atmosphere of eagerness, with enough melody to forgive cheesier moments. It's the sound of a band dreaming big, having fun, and venting emotions that have been suppressed for too long.

"As a kid my older brother was a mod," Austin ventures. "All that Sixties music has much more of a genuine feel than your run-of-the-mill record now."

A cover version of northern soul perennial 'Night Owl' may be a step too far, but Jim's vocals are well up to carrying songs such as the catchy, rocking single 'Algebra', interspersed with Dave's De La-lite raps. They're good guys having a hoot, despite pretensions to Oasis-type sneering.

"We're surrounded by cunts," Austin comments gloomily at one point. "Well, no. We're not," he backtracks sheepishly. "But we made a decision to say 'cunt' as often as possible in this interview."

Bless. Soul Hooligan aren't Essex, and they aren't angry young men. But they have made an album of fiercely bouncy party tunes.

Single 'Algebra' and album 'Music Like Dirt' are out now on Maverick

WHAT'S THE SKINNY?

SOUL HOOLIGAN

- Austin Reynolds was the engineer on kiddy-rave anthem 'Sesame's Treat' by Smart Es
- Jim Sumner once played keyboards in a swing band who dressed up as clowns
- According to Dave, Maverick MD Madonna likes to put on Soul Hooligan's album "when she's cooking a fucking omelette"
- Austin recalls raving at Dalston's Labyrinth 'back in the day' - "with Roland off Grange Hill on the mic". Selectah!



“‘Misti Blu’ isn’t chill out. It’s passionate and emotional. . . It’s a blues record”

AMILLIONSONS

Three mild Midlanders who have come up with the soundtrack to your summer

“ I’m sick to fucking death of it!” fibs Sam Toolan over a pint of lager in a central London pub. He’s talking about the praise showered on Amillionsons’ instant chill out classic, ‘Misti Blu’. Bandmates Matt Shelton and Robin Junga join in – Radio 1 won’t shut up about the track, apparently, and legendary Loft supremo David Mancuso has been e-mailing them his approval. Now, London Records have picked it up after a year of breaking hearts on white label.

‘Misti Blu’ is a romantic, string-soaked soul-house groover with an intoxicating vocal from Sixties crooner Dorothy Moore. But smooth though it is, for God’s sake don’t call it ‘chill out’.

“Nooooo!”, they exclaim in unison when Muzik mentions the ‘C’ word.

“We don’t look on ‘Misti’ as chill out. We look on it as really passionate and emotional,” explains Junga. “We do not make chill out,” he insists.

“It’s a blues record,” qualifies Shelton. Whatever it is, ace remixes by deep housers Schmoov! and jazz-roller junglist supreme Carlito go further afield, genre-wise. Archigram and Shaboom mixes will follow in October. Good going, considering that the tune nearly never existed, thanks to the band’s slowburn work ethos.

“We started working on it just one day a week,” says Matt, who was meanwhile busying himself as he had for the past half decade, DJing

anywhere that would have him. The production side of the triumvirate, Sam and Robin, were also frying other fish. Toolan’s a studio assistant who’s worked with producer John Leckie (Stone Roses, The Fall, Radiohead), while Robin was engineering tunes for Back To Basics – a job that ultimately persuaded him to move to the other side of the mixing desk.

“They were far too coked up to actually write any tunes whatsoever,” laughs Robin. “I was writing their tunes! It was a bit too debauched.”

Amillionsons are now concentrating on their new album, determined not to be fazed by the furore surrounding their debut.

“What Sting said about music being its own reward is

so true,” opines Sam. “Enjoy what you’re doing while you’re doing it. That’s the secret.”

Hmm. But Sting’s wisdom aside, of one thing there’s no doubt – this Nottingham trio have produced a summer

smash that you’ll love long after your tan has faded.

‘Misti Blu’ is out now on London, with a follow-up single expected in October. Amillionsons’ debut album should be out early next year

WHAT’S THE SKINNY?

AMILLIONSONS

- They’re from Nottingham and they’ve written an ‘At The River’ for 2002
- Robin ran Hot Butter, the Nottingham club night that saw both Mr Scruff and Tim ‘Love’ Lee on the decks
- Sam engineered Bent’s ‘Rhythm For My Hair’, the Nottingham duo’s first studio track
- Robin’s album of the year, worryingly, is Starsailor’s ‘Love Is Here’
- David Mancuso now regularly e-mails Matt about “sandals and deep philosophical stuff”

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America's Day Pack

RALPH MYERZ & THE JACK HERREN BAND

Norway's good ship Electronica welcomes aboard a trio of metal-loving fruitcakes

“This might sound stupid,” says Erlend Sellevold, aka Ralph Myerz. “But imagine songs written by Marvin Gaye, produced by Mad Professor and performed by Kiss.”

Erlend is having a crack at describing the sound he and fellow Norwegians Thomas Lonnheim and Tarjei Strom create. Melding vintage melodies with dubby dreamscapes and live instrumentation, Ralph Myerz & The Jack Herren Band are the latest delicacy to emerge from Bergen, the sleepy port that's also home to Röyksopp and Kings Of Convenience.

The band formed in 1997, when Mikal Tellé (founder of Bergen's Tellé imprint), asked Erlend (a songwriter/programmer who was DJing locally as Ralph Myerz), to put on a live show for his Elleville festival. Erlend recruited Lego-loving percussionist Thomas and motor-mouthed drummer

Tarjei, and the trio jammed their way through an inspirational set. “I don't know what happened,” remembers Erlend, “but everyone was jumping.”

Two EPs followed, including their best-known tune, 1999's ‘Nikita’, which samples from a German, ahem, ‘art movie’, and somehow found its way into a recent advert for the Volkswagen Passat. US label Emperor Norton quickly signed them, and support from Mr Scruff and Kruder & Dorfmeister sealed their rep as chill-outers to watch.

Although they're friendly with Bergen's other music artists, the group are wary of the inevitable comparisons (“We're much dubbier than Röyksopp,” insists Erlend), but they admit that the town's musicians share a love of laid back, spacious melodies. What is it about the place? The majestic mountains? Sapphire fjords?

Weapons-grade weed? “Well, it rains almost all the time,” says Tarjei. “There's not much to do, so you can make music without interruption,” adds Thomas.

Beware though: beneath the band's chilled exterior pulses a heart of purest metal. Tarjei boasts a repertoire of nifty Tommy Lee-style sticks tricks, while Thomas' Animal-from-The-Muppets skin-pounding often leaves him with bleeding hands. And they love Kiss and Motley Crüe.

“People sometimes forget about the ‘entertaining’ part of playing live,” says Thomas. “We try to bring the concept of a rock show to our concerts, with flames and pyrotechnics going off”.

The band recently completed ‘A Special EP’, featuring an overhauled version of ‘Nikita’ and three new tracks. Rather than plunder his collection of retro exotica for samples, Erlend used them to inspire his own

melodies. Recalling Morcheeba at their most languid, it bodes well for their debut album, which they promise will be “poppy, dubby, uptempo and laidback”. If the local climate aids their

creativity, here's hoping it keeps raining.

‘A Special EP’ is out on August 26th on Emperor Norton, with an album to follow in January. Go to www.ralphmyerz.com for more info

WHAT'S THE SKINNY?

RALPH MYERZ & THE JACK HERREN BAND

- They're leading the new wave of Norwegian electronica
- Their name was inspired by big knockers fan and kitsch director Russ Meyer. Jack Herren was his cinematographer
- Erlend's son was born on the day their album was completed
- Tarjei has won the coveted Jazz Drummer Of Bergen award
- When the band signed to Emperor Norton, Star Wars fan Thomas was presented with a Boba Fett helmet
- Bergen is the hometown of Count Grishnackh, the death metallor who is in jail for the murder of a rival band member



Ralph Myerz & The Jack Herren Band: (l-r) Tarjei, Thomas and Erlend

ESSENTIAL SINGLE



AMILLIONSONS

Misti Blu

- Featuring mixes from Magik Johnson, Archigram, Scvhmoov! & Carlito, Misti Blu is destined to become the chillout tune of 2002
- Based on the Dorothy Moore soul classic, it marries phat beats, flamenco guitar and vocals by the legendary Chaka Khan
- Sleazeneration said "the stuff that summer songs are made of"

Also available at V.Shop

WHATEVER TURNS YOU ON

Virgin

megastores

virgin.com/megastores

WEVIE STONDER

Weirdos from Suffolk and south Wales make charity shop mind-boggler

Never mind that their new album 'Drawing On Other People's Heads' is full of crazed sample technology, jazz and eccentric humour; Wevie Stonder are seriously entertaining company. Just get the beers in and sit back.

As the sun blazes down on Hove, Alan Boorman, Chris Umney, Richard Sothcott and Michael Murray hold forth. They're not trying to tell Muzik that "our music speaks for itself, and if anyone else likes it, it's a bonus", either.

"We want to do a concept album about Eric Bristow," Chris ventures. "He was darts

champion back in the Eighties. Then he got 'dartitis' – he'd be up on the oche and he couldn't let go of the dart.

He retired from darts until someone suggested he take up fly-fishing. It's the same wrist action without the pressure of the crowds, and it cured him. We hope to premiere our musical at the World Darts Championship."

"Is jazz an influence?" wonders Muzik aloud.

"Usually what turns up most in the bargain buckets of charity shops is the main influence," admits Michael.

"Not jazz," Richard states for the record. "'Kak' is what we

call our material, but when we played live at Sonar someone called it 'advanced music'."

They all laugh heartily.

Happily, whether it's 'kak' or 'advanced music', it's found a home on Manchester's Skam Records. They discovered Wevie Stonder two years ago and put out their 'Eat Your Own Ears' LP. Richard and Alan had been collaborating since the age of six, recording chickens through an old army telephone, as one does. The duo took their name after a failed 1993 attempt at 'I Just Called To Say I Love You', but it was only post-university, where they met Chris, a

lighting designer from Wales, that it all came together.

Following a successful gig at Belgium's prestigious Pukkelpop Festival, they were asked by Mouse On Mars to record an album for their label, Sonig. The as-yet unreleased result, 'The Age Old Age Of Old Age', was recorded under the name Wevie De Crepon.

"She was an 11th Century French woman," Chris explains. "We found her on the internet when we put 'Wevie Stonder' into the search engine."

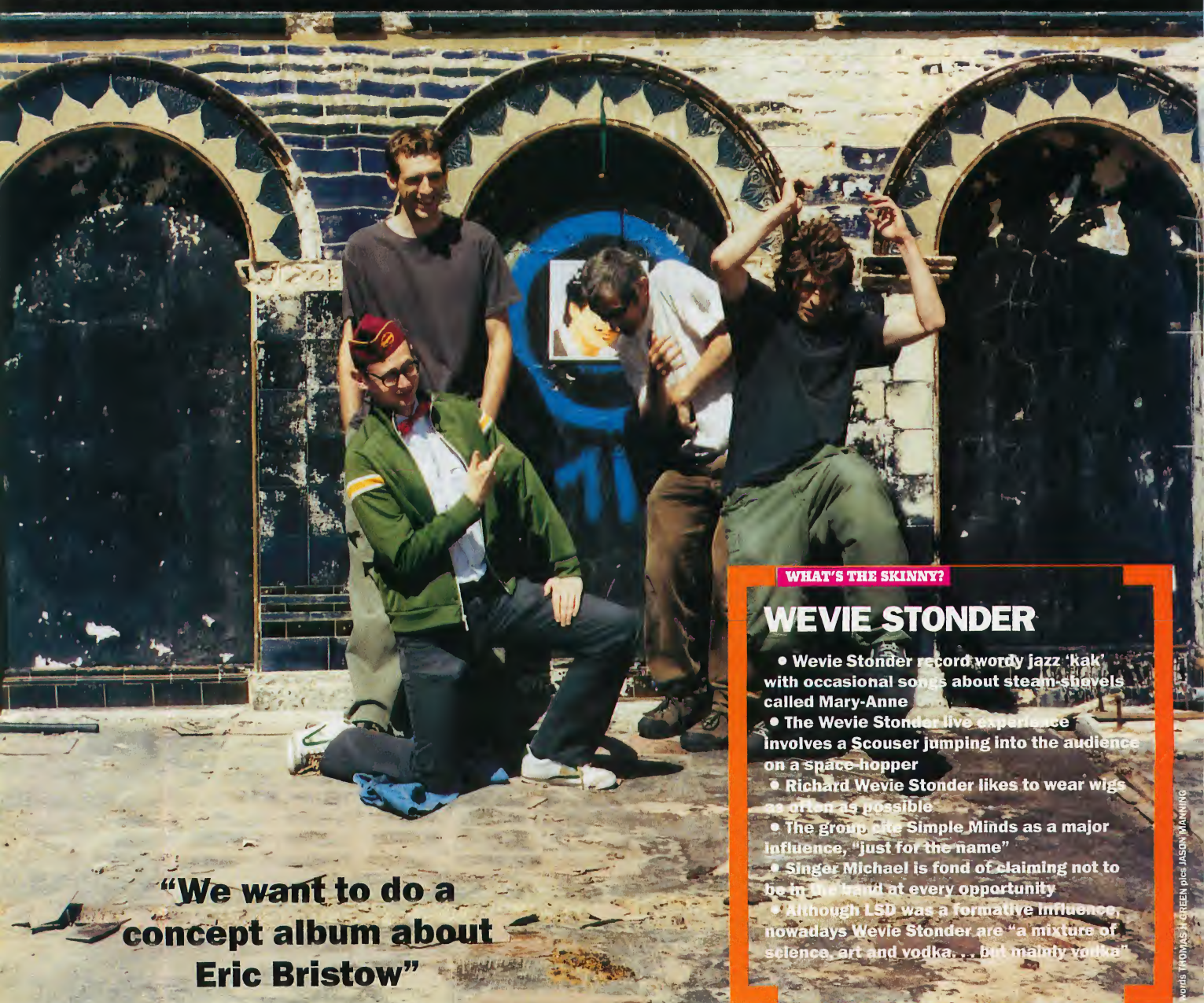
"I'm afraid of a lot of stuff we do," adds Michael, prawn-

pink in the heat, "I wouldn't buy it. I'd buy the Wevie De Crepon album though. Well, I wouldn't, but I'd listen to it if someone gave it to me, because I'm on it."

"Do you know," Chris concludes, "I was singing 'Space Oddity' to myself the other day and swapped the word 'ground' for the word 'brown'. It was brilliant, amazing how much more fun the song became. Try it."

We did – he's right. But it's not half as much fun as Wevie Stonder.

'Drawing On Other People's Heads' is out now on Skam



"We want to do a concept album about Eric Bristow"

WHAT'S THE SKINNY?

WEVIE STONDER

- Wevie Stonder record wordy jazz 'kak' with occasional songs about steam shovels called Mary-Anne
- The Wevie Stonder live experience involves a Scouser jumping into the audience on a space hopper
- Richard Wevie Stonder likes to wear wigs as often as possible
- The group cite Simple Minds as a major influence, "just for the name"
- Singer Michael is fond of claiming not to be in the band at every opportunity
- Although LSD was a formative influence, nowadays Wevie Stonder are "a mixture of science, art and vodka... but mainly vodka"

AZULI PRESENTS ➤

VERTIGO

LONDON'S DANCE CLUB



London's coolest club night, VERTIGO, team up with Ricky Montanari to expose the new underground sound of Italy.

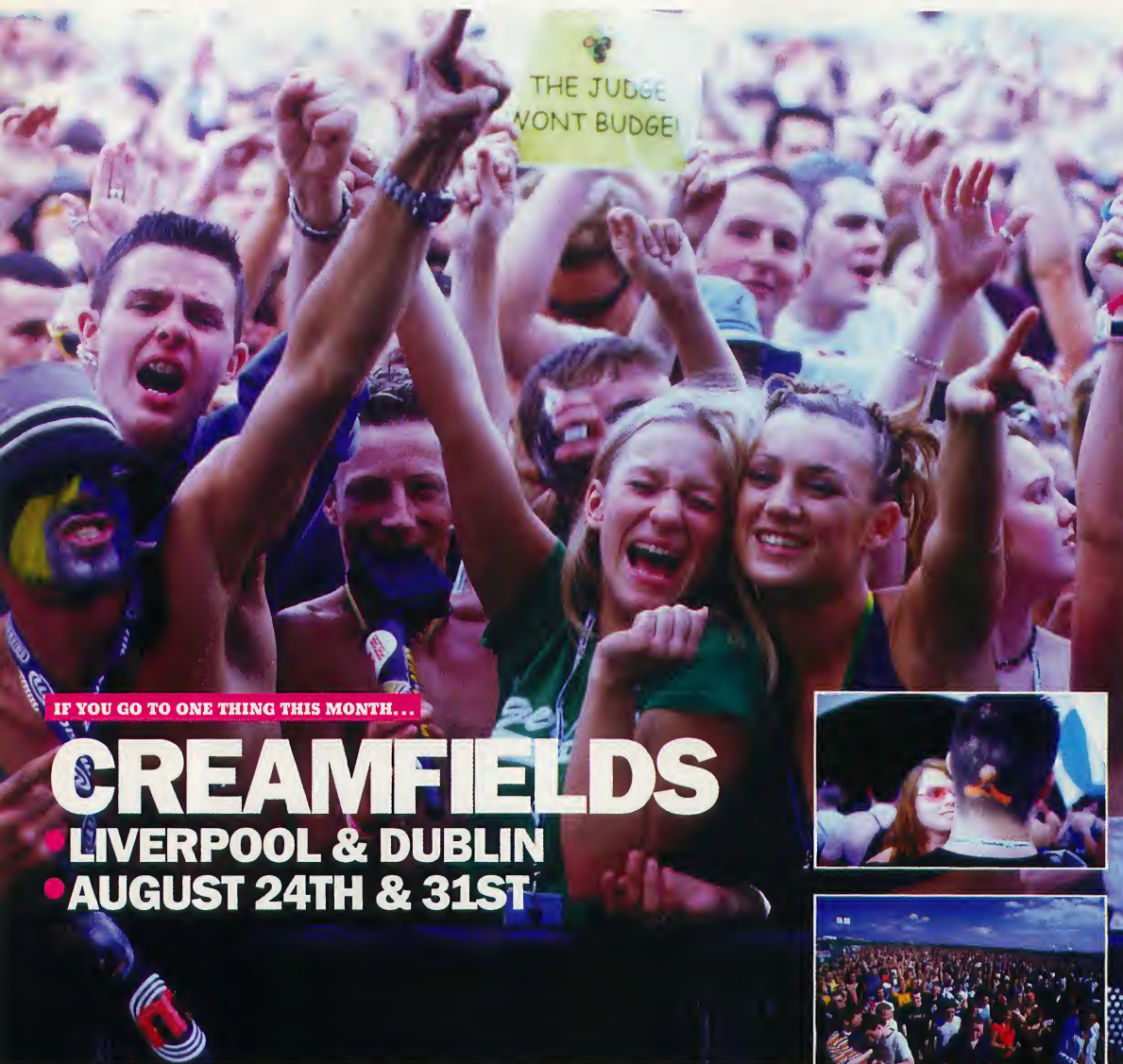
MIXED BY **RICKY MONTANARI**
AVAILABLE AUGUST 2002



WWW.AZULI.COM

ClubsBarsGigs

TOP PREVIEWS FOR LIVIN' IT, LARGIN' IT AND LOUNGIN' IT



IF YOU GO TO ONE THING THIS MONTH...

CREAMFIELDS

• LIVERPOOL & DUBLIN
• AUGUST 24TH & 31ST



Having won Best Event at the Muzik Dance Awards for the past two years, the Cream crew are on a roll, and this year's event should again give arch rival Homelands a run for its money.

Live acts include Faithless, Underworld, Mis-Teeq, Kosheen, DJ Shadow, Layo & Bushwacka!, A Man Called Adam and Bent, while the DJ line-up is well up to scratch with confirmed jocks including the Oakenphant, the man like Sasha, Tongleberry, Erick Morillo (the man like Kieron Dyer), Judge Julian and X-Press 2.

Of course, no Scouse music event would be complete without Muzik's Yousef, who'll be performing a series of unadulterated antics with fellow scallies Mutiny, Lottie and Jon Carter. It's what Bank Holidays were invented for.

MUSIC: Trance, hard house,

techno, house and live acts

VIBE: Bank Holiday festival

VENUE: Old Liverpool

Airport and Dublin

Punchestown Racecourse

PRICE: £46+booking fee

TIME: 2pm-6am

TEL/WEB: 0870-242-7326/
www.cream.co.uk

MUZIK TOP NIGHTS



BIRMINGHAM

FLOATATION

AUGUST 23RD

MUSIC: Soulful grooves

VIBE: Intimate party spirit

VENUE: The Medicine Bar,

Gibb Street

PRICE: £3

TIME: 9pm-2.30am

WEB: www.floatationmusic.com

Crazy Penis spin alongside residents Fred Lopez, Anton Debiage and Steve at this titchy but exotic venue. A good vibe and great music.

BRIGHTON

DUSK TILL DAWN

AUGUST 24TH

MUSIC: Drum & bass and

hip hop

VIBE: Grimy

VENUE: Brighton

Racecourse, Freshfield Road

PRICE: £18.50+booking fee

TIME: 10pm-6am

TEL/WEB: 01273-608-886/

www.bangmusic.co.uk

With Lemon D, DJ Craze, Shy FX, Bryan Gee, Adam F, Roots Manuva and many more.

HOUSEKEEPING

AUGUST 31ST

MUSIC: House music (all night schlong)

VIBE: Progressive, techy

house on a Brighton tip

VENUE: The Ocean Rooms,

1 Morley Street

PRICE: £8/£6

TIME: 10pm-2am

TEL: 01273-699-069

Leave the washing up and join Tula, the first lady of Brighton, showing why she's so damn hot, alongside the excellent Inland Knights.

BIO-RHYTHM CLUB FESTIVAL

• **EDINBURGH**
• **AUGUST 2ND – 25TH**

MUSIC: Various

VIBE: A month's worth of cool clubbing

VENUES: La Belle Angele, The Honeycomb, The Liquid Rooms and The Venue

PRICE: £10/£8

TIME: 11pm-3/4/5am

TEL/WEB: 07769-584-932/
www.bio-rhythm.info

Coinciding with the Edinburgh International Festival, four venues come together to bring you a diverse range of music and club nights. Taking part are various regular club nights, with their respected resident DJs alongside special guests. Highlights include Mischief with Shy FX and Prime Cuts (Aug 16th), Homebass with Freq Nasty (16th), Ultragroove with Terry Farley (17th), Audio Deluxe with Kenny 'Dope' Gonzales (22nd), Bio-Rhythm with Groove Armada (23rd), Bio-Rhythm with Fabio & Grooverider (24th), Bio-Rhythm with Leftfield's Paul Daley (24th), and Radio Babylon with Andrew Weatherall (25th). Check out the website for full details of venues and line-ups.

bio|rhythm

THE END

• **LONDON**
• **EVERY WEEK**

MUSIC: House, techno and drum & bass

VIBE: One of the best in London

VENUE: The End, West Central Street

PRICE: £15-£3

TIME: 9/11pm-3/7am

TEL/WEB: 020-7419-9199



It seems like we never stop going on about this club, but it's still going right off. This month sees Fridays kicking it with Lazy Dog (Aug 23rd), Steve Lawler's Harlem Nights (Aug 30th), Ram Records with Andy C and mates (Sept 6th), and Progression Sessions with LTJ Bukem and pals (Sept 13th). Saturdays are Derrick Carter's Classic night (Aug 17th), Mr C's residency at Subterranean (Aug 24th), Underwater with Darren Emerson, Fatboy Slim and FC Kahuna (Aug 31st), and of course Layo & Bushwacka! all night (Sept 7th). And if none of that does it for you then Mondays are Trash with Erol Alkan, Thursdays are Atelier and Wednesdays are varied with our own Bedlam night pushing new talent. Just get down there!

Clubs Bars Gigs

FIELDTRIP

• **GALLOWAY**
• **AUGUST 16TH – 18TH**

MUSIC: Beats, breaks, tech-funk, tribal house and drum & bass

VIBE: Small festival in beautiful surroundings

VENUE: Talnotry, Galloway Forest Park, Newton Stewart, Scotland

PRICE: £33.50 for three days, including camping

TIME: 12 midday-5am

TEL/WEB: 01539-736-184/
www.fieldtrip.org.uk

Get out of the city for three days for the breathtaking beauty that is bonny Scotland. This new mini-fest has an eclectic range of acts, a million miles away from those corporate-sponsored one-day festivals. It's cheap and certainly cheerful with the likes of Christian Smith, Lottie, Jamie Anderson, Peshay, Luke Vibert (Wagon Christ), Ross Allen, Andrea Parker and Alison Marks. An unusual line-up in a unique area suggests either this lot don't know what they're doing or they know exactly what they're doing. If all else fails, you can always enjoy the scenery. . .



BRISTOL

PLAY

AUGUST 25TH

MUSIC: Proper house music

VIBE: Mischievous!

VENUE: Level, Park Row

PRICE: £5

TIME: 10pm-3am

TEL: 07970-453-871

The Deep Groove crew and newly Bedroom Bedlam winners Lee Pattison and Gray Shipley provide real house music for the real people of Bristol.

DUNDEE

HOMELESS

EVERY SATURDAY

MUSIC: Hip hop, funk and anything good

VIBE: Intimately fab

VENUE: The Reading Rooms, Blackscroft

PRICE: £8/£6

TIME: 10.30pm-2.30am

TEL: 07905-353-301

Eat Not Sold hold court with guests Blak Twang (Aug 10th), Rodney P & Skitz (24th), and Norman Jay MBE (21st).

GLASGOW

GIG IN THE GREEN WITH COLOURS

AUGUST 24TH-25TH

MUSIC: Proggy, techy, housey

VIBE: Highland fling

VENUE: Glasgow Green

PRICE: £35 day/£65 weekend

TIME: Midday-11.45pm

WEB: www.giginthegreen.com

With Coxy, Oakey, Tall Paul, Hernan Cattaneo, Tom Stephan, the Colours residents and more. . .



Clubs Bars Gigs

SOMETHING SPECIAL

• **BRIGHTON**
• **MONTHLY**

MUSIC: Brazilian beats, nu-Latin jazz and funky, tropical house
VIBE: Intimate and friendly mayhem!
VENUE: The Ocean Rooms, 1 Morley Street
PRICE: £7/£8
TIME: 10pm-2am
WEB: www.thisissomethingspecial.com

Something Special started off as a series of one-off parties that gained a fiercely loyal and wild crowd. Now at the Ocean Rooms, Brighton, the first party kick-starts September with a Bank Holiday session featuring residents Marc The Funky Vet and Steve Tennant and a live appearance by Manbana 'No Reason' (Aug 25th). Their next date has none other than those terrible two Mutiny, the naughty Steve Mac (previously of Rhythm Masters) and Tula (Sept 21st). It's an unusual night with eccentric characters and exquisite music. In short, it really is, quite literally, something special.

something special
latino tribal dirty funky shit
www.thisissomethingspecial.com



CHEW THE FAT

• **LONDON**
• **FORTNIGHTLY FRIDAYS**

MUSIC: Breakbeat
VIBE: Hot & heaving
VENUE: The Bug Bar, St Mathew's Church, Brixton
PRICE: £4/£6
TIME: 8pm-3am
TEL/WEB: 07815-976-572/
www.thefatclub.com



There's always something about converted churches that makes people throw caution to the wind – maybe it's the wine and 'wafers'. Here, down in the crypt of St Matthew's Church, there's plenty of mischief. Certificate 18's Paul Arnold has been bringing in the finest breakbeat DJs since 1997 – way before the Stanton's became celebrities, before Tayo got his own show on Kiss FM, and even before Mathew Bushwacka! put out his first album with Layo. And it still kicks some badass breakbeat ass. Guests this month feature Terminalhead (Aug 9th), Kid Kinobe (30th), and James Zabiela (Sept 6th).



SLAM EVENTS • **GLASGOW**

MUSIC: Techno and tech-house
VIBE: Twisted and techy
VENUE: Alaska, 142 Bath Lane
PRICE: £10/£8
TIME: 11pm-3am
WEB: www.slamevents.com

Scotsmen and proud, Slam and their label Soma have been at the forefront of UK techno for over 10 years now, and there seems to be no stopping them. It's not just about Slam (Stuart McMillan and Orde Meikle) – the 'faces' of the event and label – there's a whole team of tech-tastic enthusiasts making Glasgow the UK's techno/tech-house capital. Apart from the monthly, seminal Pressure nights at The Arches, there's the month's worth of events at intimate venue Alaska, where the Slam team pull in the finest purveyors of tech-house. Judging by the response from the loyal crowd, they're on to a winner. Check out Relief with Silicone Soul (Aug 10th), Fake with Jim Hutchinson & Brian Murnin (11th), Fluid with DJ Q and Carl Craig (24th), and Freelance Science with Slam and Sidewinder & Paul Cawley (Sept 7th).

slamevents

► **IBIZA**

FOUR FOUR EVERY MONDAY

MUSIC: Prog, tech-house and funky house
VIBE: Right classy venue with an up for it crowd
VENUE: El Divino, Ibiza Town
PRICE: €25
TIME: Midnight-7am
TEL: 0115-955-5671
Dave Seaman takes control of this new night with guests Danny Howells & Col Hamilton (Aug 19th), Sandra

Collins & Pete Gooding (26th), Guy Ornel & Chris Fortier (Sept 2nd), Sander Kleinenberg (9th), and Nick Warren (16th).

MANUMISSION EVERY MONDAY

MUSIC: House, trance and cabaret
VIBE: Intense and flamboyant!
VENUE: Privilege, San Antonio Road
PRICE: €35-40
TIME: Midnight-9am

TEL: +34-971-305-701
Okay, so they never tell you who's DJing (word has it Tim Sheridan, Adamski, Dirty Vegas and Barry Ashworth have all played), but the theme is Ibizan Myths, the show is not to be missed and the back room boasts all kinds of weird and wonderful cabaret acts and performances. The only thing they're really serious about is having fun and frivolous frolics. Even the delightful Patsy Palmer, Coxy and Sasha have been. ►



photos JASON MANNING



KICKERS®

Colours Summer Spectrum 2002

Colours Airdrawndagger Album Party

Saturday
10th August
The Arches
Glasgow

Sasha
James Zabiela.
Pacha Futura-
Ray Roc
Richard Scanty
Wally Lopez
Angel Linde

Colours Smirnoff Experience Dance Arena

Saturday 24th
and Sunday 25th
August
Glasgow Green
Glasgow

Carl Cox
Paul Oakenfold
Tall Paul
Hernan Cattaneo
Tom Stephan
Desyn Masiello
Paolo Mojo
Fisher & Price
Jon Mancini
Iain 'Boney' Clark
Trevor Reilly
Colin Tevendale
Michael Kilkie
Huggy

Colours Edinburgh Festival Space Session

Saturday
31st August
Liquid Room
Edinburgh

Jason Bye
(Space Resident)
Jon Mancini
Smokey and
The Bandit

5am Licence
Including Outdoor
Marquee

Colours September Fall 2002 Party

Saturday
14th September
The Arches
Glasgow

Paul Van Dyk
Ashley Casselle
Jon Mancini
Iain 'Boney' Clark
Space Session-
Jonathan Ulysses
David Moreno

The Legendary Streetwork 13 Birthday Party

Sunday
29th September
The Arches
Glasgow

Live: "People's
Heather Small
Featuring DJs
Danny Rampling
X-Press 2
Rocky, Diesel
& Ashley Beedle
Jon Mancini
Iain 'Boney' Clark
Percussion by
Shovel ("People)

colours.co.uk



BAR PROFILE...

FORM

LONDON



"How's your PR business going? I'm so glad they don't let normal people in upstairs, aren't you?"

Don't be fooled into thinking this is School Disco's latest spin-off – Form is in a class of its own. Bringing style, confidence and sociability to the least likely of locations, it thrives on familiar faces and first-time fly-bys; everyone eager, everything equal. It's split into three, the basement all cosy and intimate, the upstairs 'members-only' room grand and elegant (we're talking oak-panelled walls here), and the ground level's bar, floor and sound system providing the main action.

The 'DJ bar' is now a firmly established part of London's social scene, but Form leads something of a double life. During the week it's an escape hatch from the uptown bustle; a drop-in centre healing street kids lost in lunch-rush crowds or drive-time droves. On Saturdays the lunatics seize the asylum for Passenger's weekly session – hordes of sleek, chic clubbers getting on and off.

Having flitted around the capital, and despite being prone to the odd special event elsewhere, Passenger has found an ideal location

in Greek Street. Promoted by Fabric's Steve Blonde, the night has old school social values, the vibe of a pre-acid house hangout with a bleeding edge soundtrack of beats, breaks and cuts. Expect to hear uptempo, thrown-down sets from resident DJ Joe Ransom, and – pushing the 3am licence each week – high profile guests on rotation. The Plump DJs, Scratch Perverts, Deadly Avenger and Ali B show up with alarming regularity.

Given its opening times and the calibre of its DJs, it's not surprising if Passenger becomes the focal point of your night out. It may have comfortable seating and soft lights, but it's rather more than pre-club entertainment.

VENUE: Form, 4-5 Greek Street, Soho, London W1

MUSIC: Background during the week, DJs at weekends.

VIBE: Friendly, fresh and vibrant. Choosy door staff, but you'll be alright. . .

TIME: 8pm-3am (Saturday £5 before 10pm then £7)

DRINKS: Draught beer (Stella, Heineken, Guinness): £3.50

TEL: 020-7434-3323

AUDIO FAVOURITES

On rotation at **Form**



N.O.R.E.
'Nothin'
(Def Jam)



Fat Man Scoob & Crooklyn Clan
'Be Faithful'
(AV8)



Funkless Wonder
'Voice Of Buddha'
(Sexaphonic Sounds)

MUZIK TOP NIGHTS

LONDON

THE WESTSIDE PARTY

AUGUST 29TH

MUSIC: Hip hop

VIBE: Old skool wikkidniz

VENUE: 93 Feet East, Brick Lane, E1

PRICE: £8 in advance

TIME: 9pm-2am

WEB: westside@stereotype.fm
Ice-T, no less, is your host, with The Scratch Perverts, *Nextmen* and *Deadly Avenger* getting bizzzy on the shizzy.

21ST CENTURY BODY ROCKERS

MONTHLY SATURDAYS

MUSIC: Electroclash, tech-funk, and more

VIBE: Anything goes!

VENUE: Cynthia's Robot Bar, London Bridge

PRICE: £10

TIME: 11pm-4am

WEB: www.bodyrockers.com
Underground parties as they should be, with Felix Da Housecat (tbc), FC Kahuna, Soulwax, Erol Alkan and, of course, Lazarus (Sept 12th).

NEWCASTLE

SHINDIG

EVERY SATURDAY

MUSIC: House from prog to US

VIBE: Absolutely kicking!

VENUE: The Foundation, Melbourne Street

PRICE: £10/£8 NUS

TIME: 10pm-3am

TEL/WEB: 0191-245-3760/

www.shindiguk.com
Ressie Scott Bradford with shorty Steve Lawler (Aug 17th), Slam (24th), DJ Dan Zipper Man (31st).



Live:
Faithless
Underworld
Mis-Teeq
Kosheen
DJ Shadow
Lemon Jelly
Stanton Warriors
FC Kahuna
Layo & Bushwacka Live!
DJs:
Paul Oakenfold
Sasha
Paul Van Dyk
Erick Morillo
Deep Dish
Pete Tong
Seb Fontaine
Dave Clarke
Timo Maas
DJ Tiësto
X-Press 2
Fergie
Yousef



Dance event of the year, every year.

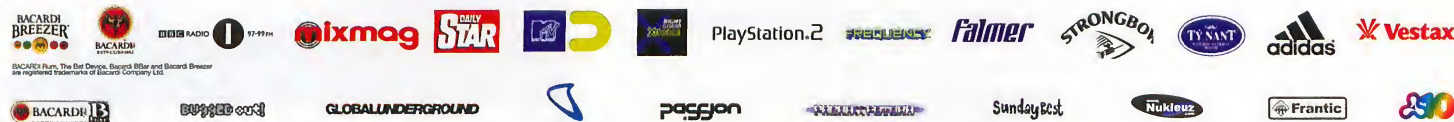
Saturday August 24,
 Old Liverpool Airport.
 2pm – 6am

Cream Tickets
 £46 (Plus booking fee)
 0870 2427326

www.cream.co.uk

It's what August Bank
 Holidays are for.

In association with:





GIG REVIEW

EXIT NOISE 02

• **PETROVARADIN FORTRESS, NOVI SAD,**
• **SERBIA, JULY 5TH – 13TH 2002**

There are not many events that can make a hardened Clubs Editor catch her breath and laugh in surprise as a chill tingles down her spine. Born during the civil war in Beirut, I have seen things that many people in the Western world have only partially understood, thanks to biased news reports and brash Hollywood blockbusters.

Yet standing and looking at the throng of 30,000 students, brothers, sisters, friends and lovers, I see a break from the violence, the hatred and the mass injustice that comes with war, and feel an overwhelming sense of optimism. That's what Exit festival is all about.

Exit was born in 1996 when a student movement, Otpor, brought hordes of young Serbs together in opposition to the Milosevic regime. Starting with an 80km protest march from the small city of Novi Sad to the capital Belgrade in 1997, the protest soon grew into a cultural and musical

movement. Today, Exit 2002 is a magnetic, nine-day festival set in the monumental grounds of 17th Century fortress Petrovaradin in Novi Sad.

Although slightly eerie in the evenings, the positive energy from the 50,000 visitors each day is extraordinary. Eight stages boast live bands like Blue States, Banco De Gaia,

Rundek, their own DJ prodigy, Marko Nastic, and crowd favourite Fakir. There's an Afro/reggae stage, cinemas, an amphitheatre, and a VIP area with a breathtaking view of Novi Sad itself, while a badly bomb-damaged bridge on the River Danube only adds to the spectacular sight. And while there's plenty to do and see, the

"Our aim is to bring music and culture to people of all ages and backgrounds"

Telepopmusik, Asian Dub Foundation and Adam F's Kaos project. The Main DJ Stage hosts godfathers of house Marshall Jefferson and Robert Owens, Erick Morillo, Darren Emerson, Lottie, Colin Dale, LTJ Bukem and a variety of Muzik's own Bedroom Bedlam winners.

Then there are the stages that feature local and Serbian talent such as Rambo Amadeus, Darko

beauty of this festival is the reasoning behind it.

The purpose of Exit is precisely what its name implies: a departure from Serbia's former, war-torn existence. A break away from conflicts and the immense damage caused by Milosevic's oppressive government and the war. Without major corporate sponsorship, but partly government funded, Exit

relies on goodwill, donations and the energy of youth. Volunteers use their skills in areas like marketing, PR and event management.

Gigi Markovich, Musical Director of Exit, is understandably ecstatic about the success of this year's event.

"Our main aim is to bring music and culture to people of all ages and backgrounds and encourage them to create their own positive paths in life. With the quality of DJs and the diversity of the live acts, from rock to hip hop to house to Afro-beat, and with 360,000 visitors over the nine days, we've proved what we are capable of," he enthuses.

The people of this region have lived through hardship and a disgusting, genocidal war, comparable to the horrors in the Middle East. Yet Exit shows that if people focus on their creativity, anything is possible. It is not just a well-organised and extraordinarily entertaining festival, it's an educational, inspirational offering of hope.

And so I stand among the thousands, invigorated by the intense surge of energy from the revellers. Events like this are not enough to end wars, but their ability to bring people together to forge a better future is nothing short of remarkable. Long may Exit reign!

www.exitfest.org



1 spoon,
2 people



Pleasure you can't measure

CLUB NEWS



● It's a sad day indeed. As we write this paragraph, Cream are to close their doors after a decade at Nation in Liverpool. Months of falling numbers and half-empty dancefloors have resulted in the people behind the most famous club in the world announcing that they will be entering into a 30-day review to assess its future.

Cream will re-open for a special residents' night on August 31st and their final 10th birthday weekend on October 11th-12th. James Barton, CEO, states "10 years on, it's time to re-evaluate where we are as a company and assess where that fits into today's market. It's clear that young people want so much more from the Cream experience."

● Malta's annual Tribu Music Festival 2002 takes place in

Malta on August 15th and features the esteemed Kosheen live, dark Dave Clarke, Timo Maas, Erick Morillo, Scott Bond, Ian Pooley, an outdoor cinema, the usual fun fairs, games rooms, markets and an elevated VIP room! Check out www.exitmalta.com/ exitpro@onvol.net / (+356) 2123-1965 for more info.

● Turnmills are to follow the trend and are putting on a new drum & bass monthly. As of September 14th In Sessions will showcase the best d&b boys, kicking off with Fabio, Bailey and J Majik launching his new album on Defected. Other future guests include Goldie, Andy C, Zinc and the lovely Grooverider.

● Atomic Jam, Birmingham's best techno night, celebrates its seventh year on August 10th with Dave Clarke doing a techno and an electro set, no less, along with Steve Rachmad, Fabio, Fallout, Brothers Bud and the usual residential mayhem. Tickets

are £13.50 from 0115-912-9000 or at www.atomic-jam.com.

● Saint Etienne play at the ICA, London on August 15th and then at South Bank Royal Festival Hall on October 10th. They'll be accompanying their live performance with excerpts from their filmic work in progress. A laid back night of shimmering sonic and visual treats is assured.

● Danny Rampling has taken up a new Ibiza residency at Amnesia. Going up against Ministry at Pacha, his new night Stereo is on every Friday with fellow resident Angel Moraes and guests that include Tenaglia, Ricky Montenari, CJ Mackintosh, Ralf, Deep Dish, Claudio Coccoluto and Victor Calderone. Proper.

● Chibuku Shake-Shake are to do their bit for charity by hosting not one but two nights in aid of Save The Children and

Oxfam. At least six nations in southern Africa are in a state of complete poverty and starvation, so the CSS crew are holding two parties to raise some cash. The dates are September 21st at 93 Feet East, London, with Tummy Touch and then October 10th at Mountford Hall, Liverpool, with the usual gang of guests. Call 07974-195-303 for more info. Otherwise, just get your arse down and do your bit!



● After last month's special appearance at Base, Carl Cox will play another date at London's Fabric. August 31st sees Craig Richards, Wiggle's Terry Francis, Eddie Richards and Nathan Coles and of course the big black Cox. Get there early.

● For tickets to any UK gigs or festivals, call the Muzik ticket line on 0870-166-8945.

THOSE WHO ROCKED IT

- **Derrick May** at Action Beach Rock, Belgium
- **Everyone** at the **Exit Festival**, Novi Sad, Serbia
- **Tom Middleton** at 4:4, El Divino, Ibiza
- **Danny Tenaglia** at Pacha, London
- **Coxy** at Base, London
- **Clouddead, Boom Bip and friends** at 93 Feet East, London
- **Tayo** at the BBB after party, The Grand, Brighton
- **Jon Carter** at AKA's Birthday, London
- **Supreme Vagabond Craftsman** at Plastic People, Hoxton, London

THOSE WHO WILL BE SORELY MISSED BY THE MUZIK OFFICE

- **Karen Young**

IF YOU DO SOMETHING COMPLETELY DIFFERENT THIS MONTH, MAKE IT...

NOTTING HILL CARNIVAL



WIN
A PS2!

Get ready to drink from hollowed out exotic fruits – west London's Notting Hill Carnival is coming. On August 25th and 26th, you can savour the usual Good Times, as well as KCC Soundsystem, Sancho Panza, The Boutique at Golborne House with the Stanton Warriors, Passenger at Notting Hill Arts Club with Scratch Perverts, Ali B, Blondie and Shaun Roberts, and Trouble On Vinyl and

Renegade Hardware on All Saints and Tavistock Rd. Later, the two labels host the Clash Of The Titans Carnival After-party at Brixton Academy with Roni Size, Goldie, Grooverider, Adam F, Andy C, Shy FX, Hype, Craze, Dillinja & Lemon D, Bad Company, and many more in the TOV arena. Renegade Hardware host arena two with Loxy, Usual Suspects, Dylan, Friction and MCs. Tickets are £22.50+booking fee, from 08700-600-100/ www.ticketweb.co.uk.

To celebrate eJay's launch of new Playstation 2 music-making game eJay Clubworld, we're giving away a PS2, five games and VIP tickets to the event. Runners-up will get

either VIP tickets, limited edition TOV carnival shirts or goodie bags full of music from the two labels. All you have to do is send your answers to this easy question to competitions@tovmusic.com and you could be the proud owner of a PS2, top games and a VIP night out. Don't say we never give you anything.

What's the name of Goldie's character in Eastenders?

A) Peggy
B) Angel
C) Dot





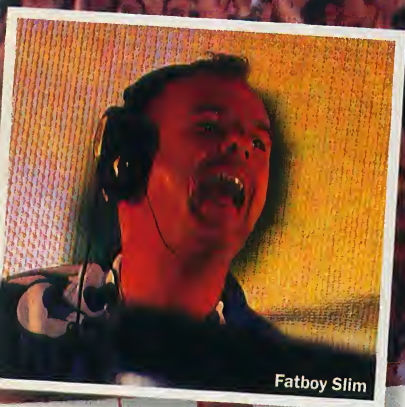

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Fatboy Slim

TEXT MARTIN JAMES PHOTOGRAPHY BEN SHEPPARD

THE BIG BEACH BOUTIQUE

Fatboy Slim, John Digweed, Midfield General and a cast of hundreds of thousands hit Brighton for Britain's biggest ever free party

2



On Saturday July 14th, Brighton witnessed history in the making as approximately 250,000 people descended on the city for the biggest free party ever seen in Britain: Norman Cook's Big Beach Boutique 2.

Featuring local DJs Damian 'Midfield General' Harris, John Digweed and of course Fatboy Slim, the event led to the type of tabloid frenzy not seen since the heyday of illegal raves. Normstock 2, according to the red tops, had either been a scene of carnage on the scale of the Hillsborough disaster, or a mass orgy of drugs and alcohol induced anarchy.

It was neither, of course. The Big Beach Boutique 2 was a celebration of all that is great about British dance music.

Officially, the expected crowd, based on the previous year's figure of 35,000, was estimated to be 60,000. However, the organisers and the local council failed to take into account the effects of repeated screenings of last year's legendary party on Channel 4 and the release of Fatboy Slim's 'Live On Brighton Beach' album. Also unaccounted for was the effect of a big media campaign, including news stories in every paper and magazine known to mankind, TV and radio advertising, and enthusiastic support from Radio 1. The Big Beach Boutique 2 was the worst kept secret since the Queen had her Jubilee bash.

Brighton Beach, Saturday July 14th.
250,000 people, one inflatable penis



"The toilets are three miles that way"

NORMAN'S SET LIST

- 1) Tim Deluxe It Just Won't Do
- 2) Chamonix 77 Strings
- 3) X Press 2 Lazy
- 4) Mint Royale Sexiest Man In Jamaica
- 5) Shakedown At Night
- 6) Conga Squad Delicious
- 7) Basement Jaxx Get Me Off
- 8) Layo & Bushwacka! Love Story
- 9) Info United Hi Jackers
- 10) Space Junk Space Junk
- 11) Static Revenger SR Mix
- 12) Underworld Born Slippy/Fatboy Slim Right Here, Right Now
- 13) Cyclone Lord Of The Land
- 14) Camisra Let Me Show You
- 15) Fusion Orchestra Farfisa
- 16) The Space Cowboy I Would Die For You
- 17) All Saints Pure Shores



Normstock 2: Brighton rocks

DAMIAN HARRIS ON THE COMPLAINT THAT REALLY GOT TO HIM



“Afterwards the local paper was full of letters. Some were supportive, loads weren't. But the one which got to me was from this guy who does local free parties. He was saying how can the council support a free party of this size, when they regularly close down raves in the South Downs with maybe only 200 people dancing. I thought 'yeah, he's got a point there'.”

see how they would have had the room), but were powerless to act.

Perhaps more worrying was the debris left behind after the party. With rubbish still strewn across the beach and

esplanade on the following Monday evening, and broken glass crushed into the beach, Norman paid for the clean-up operation himself to the tune of £10,000. Ecological reports have suggested that it could take 10 years for the glass to be removed from the beach. Local television news reported six children being taken to hospital with cut feet in the week after.

“To be honest, I wouldn't walk barefoot across that stretch of beach at the best of times,” argues Harris. “It's a popular area for beach parties and there's always loads of glass smashed there.”

“I think it's too easy to look at the negative with something like this,” adds Hove resident John Digweed. “The fact was that it gave the local economy a huge boost after a poor summer. And in terms of dance, at a time when everyone is saying that this music is dying, this proved them wrong.”

Digweed is right. Despite the fact that many people had endured a 10-mile tail-back on the A23, making a one hour journey last five; despite the (naturally) inadequate sound system and the fact that DJs' sets were constantly interrupted by safety

announcements, this was a momentous and hugely positive occasion. It may have left Brighton with the hangover from hell, but it also provided the 250,000 revellers with a night they'll never forget.

After all, who *could* forget the 250,000 smiling faces, the crowd jumping in unison as Norman opened with Tim Deluxe's 'It Just Won't Do', Champagne raining over the bouncing balconies of The Grand Hotel and the vision of 10,000 people leaving *en masse* to try and catch the last train to London?

Roll on Big Beach Boutique 3! ☑



NORMSTOCK 3?

Although councillors and local police haven't ruled out the possibility of Normstock 3 next year, Cook himself is yet to make a decision. Given the fact that subsequent beach events for T4, and a series of pier-side film screenings have been cancelled, it seems unlikely that any future events like this will happen on Brighton Beach. . .

photos ARGUS, BRIGHTON/SIMON DACK, AARON ST CLAIR

► “To be honest I thought we'd get a lot more than 60,000,” says Damian Harris. “From the minute it was announced we had people e-mailing us to find out about hotels, so we had a fair idea that it would be massive.”

With the first sunny weekend in living memory putting the icing on the cake, the number of attendees went through the roof. Inevitably, this caused a certain degree of chaos, leading to a tangible feeling that events were, at times, running out of control. Now the dust has settled, however, we can assess the facts of what happened.

Contrary to reports, there were no fatalities at the Big Beach Boutique 2. One man who died of a heart attack was not at the party, while Australian nurse *Karen Manders'* tragic fall from the esplanade occurred some four hours after the event. Skint Records subsequently received a

letter from Miss Manders' cousin expressing the family's dismay that Norman, Skint and the Boutique had been held responsible for her death.

Official statistics confirmed that 160 people were injured, with only 11 hospitalised. Of those, two suffered broken legs, one a broken back and the others lacerations from broken glass. The hospital confirmed that a further 80 people made their own way to casualty to have minor injuries treated.

Despite the numbers reaching twice the capacity of Glastonbury Festival, there were only six arrests. However Chief Superintendent Doug Rattray, the officer in charge of policing, confirmed that with only one police officer per 10,000 people, arrests were near impossible to make. Police say they witnessed drug offences and even couples having sex (although it's hard to



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Blah Blah Blah

Yo! CASSETTE BOY

Nicking other people's music
and making celebs sound stupid

Brought up on a diet of old school hip hop, daytime TV and very strong skunk, Mike Cassette and Si Boy first started cutting up tapes of radio and TV broadcasts to amuse their mates. Seven years on, they've finally got round to finishing their debut album, 'The Parker Tapes'.

With targets including David Bowie ("Here am I shitting in a tin can"), John Prescott ("the greatest fighting force in the world") and the war on

terrorism (er, hear it for yourself), it's a masterpiece of copyright violation, sick humour and general piss-taking.

Mike Cassette now collects traffic fines in New South Wales, so Muzik spoke to Si and the enigmatic Barry – who runs Cassetteboy's label and has apparently just been to prison for indiscretions involving drama students – and asked them to set us straight on the law, their love of Chris Morris, their hatred of Jamie Oliver and the Two Fat Ladies' meat addiction. ...

BOOTLEG CHIC

Simon: "Don't believe the hype! I hope people don't see us as part of that. It's just a gimmick."
Barry: "That Kylie thing – when you hear the record start it's like

'wicked', 'Blue Monday', then you turn it up and it's fucking Kylie. That's like a kick in the pants before you've even started."

BECAUSE WE WANT TO

Barry: "I had an idea that if I got involved with some of the girls at the Sylvia Young School Of Drama, at some point in the future I would have access to one, two or possibly three kiss-and-tell stories that would net me in the region of 15 grand a go."

Simon: "Was it worth 18 months?"

Barry: "I'm just trying to look after myself in later life. If I had put this into motion 10 years ago and I'd rumped Emma Bunton and Billie Piper... say I've got photographs where they're smoking draw, and we're fucking, now don't tell me you can't go to a newspaper with that."

CASH MONEY

Simon: "We made £26 each from our Christmas single. That was alright. And the beauty of Christmas singles is that you can release them every year! But it's a double-edged sword, it's a catch 22, it's a vicious circle, because the more we sell, the more likely we are to be sued. It would be nice to get some money and that, but it wouldn't be nice to go where Barry's just been."

TEXT
TOM MUGRIDGE
ILLUSTRATION
M&A AT NEW *

DEAF JAM

Barry: "I took Simon to see this young girl who lives in Calford. She's quite young, so there are some possible legal problems there; she's deaf – it's not funny, Si – and she's really fucking fat. She sings, really out of tune. Her name's Condi Bukkake and she's British Gambian. We put music to it and it's amazing when you hear her sing."

Simon: "She's gonna sing over my beats."

Barry: "To some people it looks

pretty fucked up and dark, but why not? I mean, you present me with any artist out there today and they scare the fuck out of me."

Simon: "Cliff Richard and Elton John are both far bigger freaks than Condi."

Barry: "Condi is as real as anything else out there. That's what we're saying – if you present me with Pete Tong or Paul Oakenfold I'll present you with this, because they don't make sense to me."

90000
LN

POSITION · NOISE

DEMON WEED

Barry: "Quantum Leap is a totally organically grown hybrid, and it's phenomenal. People have been known to actually quantum leap after smoking it, like a wormhole."

Simon: "And where do you get Quantum Leap from?"

Barry: "I sell it."

WICKED & ALL THAT

Barry: "Jamie Oliver and his friends? What a nice TV image. But I'd sooner get stabbed in the eyes than watch that shit. Him and his mates cooking pasta and watching the World Cup – it makes me feel ill. That's my point."

Simon: "Do you think he'll sue?"

Barry: "He's gonna send Jamiroquai round to sort us out."

Simon: "We got a letter from William Shatner's people, but we didn't even open it. Fuck 'em."

I X
C.B.O.?

FUTURE SHOCK

Simon: "My next record is going to be a data disc, cos you can get shitloads more on it. It's about giving people value for money. There'll be MP3s, loops and skits, and a piece of software that randomly plays them back, so you'll get a different album every time. It'll be out in about 2040, I reckon."

Barry: "I'm thinking of launching a new project called Don Quantum. It might be me, or maybe a new protégé, some kid on a BMX. I think there's an angle there. And I've got a Jewish rapper in Totteridge & Whetstone – MC 2be2."

TONY BLAIR

Barry: "You're not just some bloke Tony, you're the Prime Minister. You belong to us, really."

Simon: "Especially when you do three hour speeches with nothing in the background."

IT'S A FAIR COP

Simon: "We had Richard and Judy on the album, but they heard about it and we had to take it off. We took bits from three of their shows and made them say that they spread fish oil on each other."

Barry: "They're on the ball, because there are certain things you can't explain, like a trolley-load of booze. I mean, I'm addicted to Quantum Leap but I've never forgotten to pay at a checkout in my life."

TWO FAT LADIES

Simon: "We did that track on a cassette deck. We don't do that any more, though – they all broke."

Barry: "They're addicted to meat, those two. I couldn't believe how much meat they ate. Every animal they saw just got them going, 'imagine what it would be like to eat that'."

DJ RUBBISH

Simon: "You should big up DJ Rubbish. He's an amazing kid – he's only 24 – and he's very political. He's just lobbied Southwark Council to not sell a big building in Peckham and to turn it into a community centre instead. He's running the whole show."

BRASS EYE PAEDO-GEDDON

Barry: "Chris Morris is amazing. All he did was show people what they were accepting as a way of thinking about something. The reaction he got from the Daily Mail was just the most beautiful, perfect thing ever. This whole section of England is suspended with a little bit of fear, a little bit of paranoia, and he took that and he just fucked it like that. That's how fragile and pathetic it is."

THE NHS

Barry: "It makes you sick, doesn't it? No, it gets you better – sorry, it's the other way round, innit."

Cassetteboy's 'The Parker Tapes' is out now on Barry's Bootlegs/9000

OUT NOW!

AUG 02

AUTHENTIC DUBWISE JAH SHAKA MEETS FIRE HOUSE CREW



Jah Shaka Blow Recordings

Blow Recordings is so proud & honoured to present the massive sound of Jah Shaka. This collaboration with Jamaican musicians Fire House Crew has NEVER been released before. We have been lucky enough to capture the Spirit of Shaka over one CD. It's music to smoke to, chill to, laze about on a sunny afternoon to. With Nottingham Carnival just round the corner, this album has that true carnival vibe!!

BUDDHA SUNSET



Buddha Sunset Beechwood

Buddha Sunset is the perfect accompaniment to all the sunsets across the world. The warm beats of many different scenes float across the spectrum bringing all the corners of the world together on one sublime & beautiful album that evokes the essential vibe of pure spiritual chill. St. Germain, Moby, Jah Wobble, Lee Scratch Perry & Nitin Sawhney provide beats that are mixed across two seamless CD's. Buddha Sunset - where East meets West in a haze of sublime music.

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Big Chill Loves You Big Chill

The founding fathers of chill out bring you future classics & highlights of their legendary festivals. The accolades they receive are unrivalled - "The future of clubbing" i-D, "Easily the best festival of the summer" The Observer, "A celebration of life on earth" The Big Issue, etc. etc. Now sample the magic of the Big Chill in the comfort of your own home. 2CD's of pure quality mixed by Big Chill main man Pete Lawrence includes tracks from Koop, Lamb vs Cosmos, Badmarsh & Shri, Blue States & loads of exclusives.



Picture Of My Heart Bar De Lune

Ralph Lamb & Andy Ross are the horn section from the Herbaliser & are also known as Easy Access Orchestra but along with Adam Phillips, as Dust, they inhabit a different, widescreen world of indeterminate time & place. American road movies meet the understated romance of French cinema. From the forthcoming album "A Dirt Track Odyssey", "Picture My Heart" is a breath of fresh air influenced by JJ Cale, Jimmy Webb & others. Already being hailed a classic & this is your first taste.



Abstract Latin Lounge II Nite Grooves

Building on the first percussive installment, Abstract Latin Lounge II continues Nite Grooves/King Street Sounds' latenight exploration into abstract urban beats - this time, on a smoother, more chilled out ride. Featuring Julius Papp's uplifting "A Thousand Years", the classic "Spanish Hustle" from Malawi Rocks, "Escravos De Jo" from Joe Claussell, Kerri Chandler & Jerome Sydenham. You can't go wrong!



Sancho Panza Carnival MY Records

MY Records presents one of London's best kept secrets - the mighty Sancho Panza. Now in their 10th year, it really is time to unleash their sound & here it is. The Sunday CD has a funkier flavour featuring tracks by Snowboy, the fantastic Tiefschwarz, DIY & Brother Brown. Monday CD is a deeper, darker affair with tracks from Moloko, Francois K & Tango Recordings. At last a compilation with real credibility & with Compilation of the month from Mixmag, Muzik & DJ Mag. Essential! www.ilovemyrecords.com



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10 TUNES THAT ROCKED THE WORLD!

Muzik reveals the records that shaped dance music as you know it

It's a wild claim, isn't it? 'Ten records that rocked the world'? People who don't spend more time than is healthy worrying about these things think that the records you like best – the ones you dance to, have sex to, drop pills to – they're the top records, the life-changers. At Muzik, we're different. Special. And we know better.

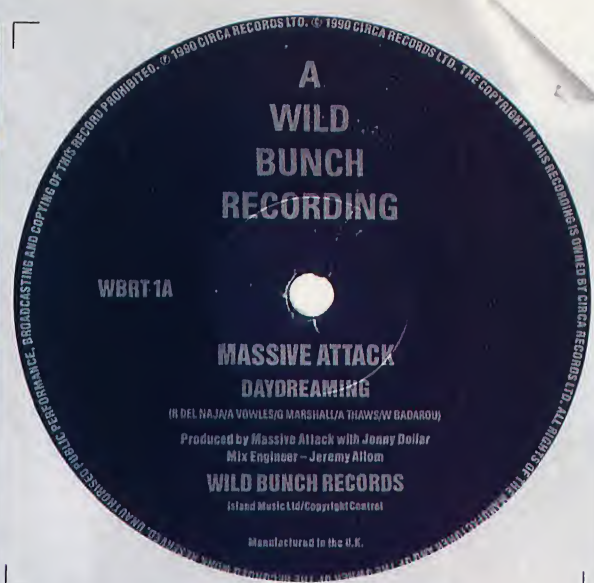
Over the next 15 pages, we've listed the great records to which we owe all the other great records that people love. These are the tracks that laid out the blueprint for all that came after. Records that inspired

hundreds of producers, both in bedrooms and on major labels. Some of the tracks listed did no less than spawn whole scenes – getting hundreds, thousands of people across the globe dancing, DJing, and making money hand over fist.

When you're navigating your way through these 10 classics, feel free to disagree with us. Drop us a line at the usual address and tell us who we've missed, or which would be a more appropriate record to name as the starting point for drum & bass, UK garage, trip hop, trance, and so on.

There have been hundreds of great dance tunes made over the years. Turn the page and make the acquaintance of the originals...

10 TUNES THAT ROCKED THE WORLD!
THE TRACKS THAT CHANGED DANCE MUSIC FOREVER!



'DAYDREAMING' FACTFILE

RECORD LABEL: WILD BUNCH/ CIRCA
RELEASE DATE: 1990
CHART POSITION: DIDN'T CHART
APPROX SALES: UNKNOWN
AVAILABLE ON: MASSIVE ATTACK'S 'BLUE LINES'



Artist: Massive Attack **Track:** 'Daydreaming'

Kicked off trip hop, for sure, but so very much more. .

L 'Daydreaming' has been the blueprint for numerous artists. Its smoky, dreamstate ambience has inspired everyone from Bjork to Röyksopp, Air to Shy FX. Its soulful hookline has echoed through every genre of dance from drum & bass to trance, and its vocal style and lyrical subject matter have been echoed by artists as diverse as Roots Manuva, Ed Case and Groove Armada. Combining soul, jazz, funk, reggae and hip hop, this one track rewrote the lexicon of dance culture and planted the seeds of trip hop.

"Because my AK rig goes boom boom/My AK rig goes boom boom."

It all began with Bristol rap outfit The Wild Bunch Posse, a collective which initially included legendary producer Nellee Hooper and sound system DJ Daddy G. They were later joined by rapper and renowned graffiti artists Rob Del Naja aka 3D and DJ-turned-producer Mushroom.

After their debut single 'The Look Of Love' (Island) bombed, Wild Bunch collapsed. Nellee Hooper teamed up with Jazzy B to launch Soul II Soul, while 3D and Mushroom were hired to work with Neneh Cherry on her classic 'Raw Like Sushi' album. It was during these sessions, in 1987, that the Massive Attack plot was hatched.

3D joined forces with Daddy G and Mushroom to demo a few ideas with the intention of being a part of the Soul II Soul family.

Among these tracks was the debut

Massive Attack single 'Any Love', and 'Daydreaming', a loose-limbed lyrical jam based around a jazz-funk loop sampled (badly) from a Wally Badarou record.

The track not only saw the band finding their trademark, smoke-drenched vocal sound (the vocals from this recording ended up on the finished version), but also saw them utilising the full range of influences that would make up the Massive Attack arsenal.

When Massive Attack signed to Virgin in late 1989, the melodic strains of early house were giving way to the frenetic energy of rave. Hip hop's magpie turntablism had fused with dub sound system attitude and soul's depth to create both a new urban soul sound and acid jazz. It was into this eclectic whirlpool that 'Daydreaming' emerged in 1990.

Smith & Mighty and Soul




II Soul may have already scored huge hits with their stoned, downtempo grooves. But 'Daydreaming' brought a new depth to the sound, crystallising the eclecticism of dance culture into a sound that the whole spectrum of clubbers could identify with.

It isn't the most obvious choice of Massive Attack single, of course, but 'Unfinished Sympathy', great though it was, was more of a nu-soul ballad. It lacked the interplay of male and female voices and the perfectly balanced soul, hip hop and dub influences of 'Daydreaming'.

'Daydreaming' changed the direction of both dance and urban music. It showed that chilling out could have both soul and groove, and that British hip hop could be relevant in the post-acid house explosion.

We're still not sure what an AK rig is though.

3 TUNES THAT WOULDN'T EXIST WITHOUT 'DAYDREAMING'

-  **Portishead**
Dummy LP (Go Beat) 1994
Massive's fellow Bristolians Portishead added Beth Gibbons' siren-on-smack voice and a wash of film noir ambience to create this dark, tense, slow-break classic.
-  **Faithless**
We Come 1 (Cheeky) 2001
The music may be more like 'Unfinished Sympathy', but from his quasi-spiritual lyricism to his drawling delivery, Maxi Jazz owes a huge debt to 'Daydreaming'.
-  **Oakeyfold**
Starry Eyed Surprise (Perfecto) 2002
Oakey's belated take on the Massive blueprint. From the 'Everybody's Talking' sample to the stuttering break and understated rap, this is like 'Daydreaming' all over again. Only not as good, obviously.

Records
POSXP 535
PLANET PATROL
Play At Your Own Risk
Blade features bonus track by Soul Sonic Force
Planet Rock



'PLANET ROCK' FACTFILE

RECORD LABEL: POLYDOR
RELEASE DATE: AUGUST 28TH 1982
CHART POSITION: 53
SALES: DESPITE BEING A CHART
FLOP, COULD WELL BE ABOUT
40,000 BY NOW
AVAILABLE ON: 'ELECTRO
BREAKDANCE' (TELSTAR)



Afrika Bambaataa And Soul Sonic Force

Artist:

Track: 'Planet Rock'

Set the whole thing off. Really

If it's always been electronic dance music's aim to peek into the future, this record is one of the few which can claim real success. The impact of 'Planet Rock' can never be underestimated. From here electro was born, and the concept of the programmed break became part of the dance language. DJ Kool Herc may have invented mixing; Grandwizard Theodore may be credited with the scratch. But it was Afrika Bambaataa who infused the New York ghetto sound with intergalactic cool, inventing the space-age electro groove and sending bodies popping throughout the world

with the insane genius of 'Planet Rock'.

'Planet Rock' was the sound of two worlds colliding – the New York punk and hip hop scenes orbiting the Roxy Club in the mid to late Seventies. Afrika Bambaataa was a regular DJ at the club and through it, the one-time Bronx gang banger (he'd run with both the Black Spades and Seven Immortals), came face to face with the burgeoning punk rock movement in all its safety-pinned glory. Naturally for the DJ who first spun the wheels of steel at the age of 10, Bam felt the need to create a sound that would appeal to both crowds.

At the Roxy, Bam met rookie producer Arthur Baker and the pair talked about working together on the project. Kraftwerk may seem the obvious progenitors of 'Planet

Rock' (it samples a swathe of their

'Trans-Europe Express'), but Bam recalls another, more surprising influence:

"Gary Numan. Man he was dope. When we heard 'Are Friends Electric?' it was like the aliens had landed in the Bronx. More than Kraftwerk, Numan was the inspiration. He's a hero. Without him there'd be no electro."

Just as the intention behind 'Planet Rock' was to speak to people from wildly different backgrounds, the team behind the single couldn't be more disparate. On Bam's side were his compatriots in the self-styled Zulu Nation, in particular G.L.O.B.E., who introduced rap's voice-popping technique on the record. Sitting in with Arthur Baker were keyboard player John Robie and engineer Jay Burnett, who would later work with Hall & Oates and Hairy Butter.

The resulting record

sent shockwaves through the music world when it arrived in 1982. Baker's fusion of programmed arcade game beats and Babe Ruth's 'Mexican' break created a rhythm bed that was at once synthetic and organic. The pulsing bass and bleep percussion added to the tune's alien quality, while the keyboard refrain and string stabs seemed to have come from another dimension. Even the vocals had a sci-fi feel to them, thanks to the liberal use of metallic reverb.

"'Planet Rock' opened the doors for house music," Grandwizard Theodore once said. When you listen to it today, it's hard to imagine what the music we love would sound like had 'Planet Rock' not been invented. Or whether it would exist at all.

3 TUNES THAT WOULDN'T EXIST WITHOUT 'PLANET ROCK'



Leftfield
Phat Planet
(Hard Hands)
1999

Paul Daley was a regular DJ at London electro club Electrocuted, and the influence of the arcade game groove is obvious here.



A Guy Called Gerald
Voodoo Ray
(Rham!) 1989

Gerald's house classic used the 'Planet Rock' technique of fusing otherworldly ambience with earthbound beats.



Missy Elliott
Get Ur Freak On
(East West) 2001

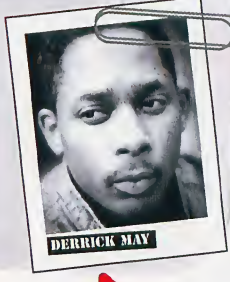
The Eastern loops on this classic may not be extra-terrestrial, but the way they're treated makes them sound like they're hot from Alpha Centuri. Bam would have been proud.

10 TUNES
THAT ROCKED THE
WORLD!
THE TRACKS THAT CHANGED
DANCE MUSIC
FOREVER!



'STRINGS OF LIFE' FACTFILE

RECORD LABEL: BIG LIFE
RELEASE DATE: 1989
CHART POSITION: N/A
APPROX SALES: 10,000
AVAILABLE ON: 'BACK TO LOVE VOLUME 2' (HED KANDI)



Artist:

Track:

Rhythm Is Rhythm

'Strings Of Life'

The definitive Detroit techno track

Listening to it now, you could just as easily claim it as a seminal house tune or tech-house number. But whichever way you look at it, 'Strings Of Life' was one of the first tunes to inject real soul into instrumental electronic music. It was also one of the foundation stones of Detroit techno and a key release in the history of post-acid house club music.

Ask any late-Eighties veteran and they will be able to tell you exactly where they were when they first heard those magical chords shimmer through the speakers. Its beautifully emotive

major/minor key piano sequence and melancholy strings caught the mood of the times perfectly, mirroring the bittersweet realities of the rave generation's chemical dreams. But like many of the best things in life it happened as much by accident as design.

"A friend of mine, Michael James, came over to record his own kind of personal ballad," explains Derrick May from the back of a cab on his way to a gig in Zurich. "He was a musician but he knew nothing about electronic music so I turned on the sequencer and he recorded this 35-minute piece at 88bpm. It was like some kind of R Kelly type shit, you know, cos that's where his head was at. So six months later I found the tape and listened back to it and I was just about to erase it when I went into the kitchen and heard that

piano sequence. I just stopped right there. I listened back to it again and again and eventually chopped off the other 29 minutes and 45 seconds of the piece and built the rest of the song around it. It took me about a month to do, but when I finished it I knew it was powerful. I was intimidated by it cos I really didn't know I could do things like that. I didn't know what to do with it either, it was just too out there, so I sat on it."

In the meantime Derrick carried on recording, set up his Transmat label and released his first record, 'Nude Photo'. Sensibly though, he had given a tape of that troublesome tune to Frankie Knuckles, so he could road test it at his club, The Powerplant, in Chicago. Frankie loved the track and after months of raising the roof with it, gave it a name - 'Strings Of Life'.

In 1987, a year after it

was written, Derrick finally released the track on Transmat. It would take another year and the advent of acid house before the song escaped the confines of Chicago's underground club scene, becoming a hit at seminal nights like Spectrum, Land Of Oz and The Trip. The fact that it was also very hard to find only added to its cachet, because unless you had the song on tape or knew someone who owned one of the ultra-rare original copes, the only place you could hear it was out.

Eventually the track was re-released on Kool Kat subsidiary Jack Trax, from where it seeped into the consciousness of a generation. From orbital raves to Capital Radio, by 1989 there was no escaping it. But what is remarkable is that 'Strings Of Life' retains its power today.

3 TUNES THAT WOULDN'T EXIST WITHOUT 'STRINGS OF LIFE'

FPI Project
Rich In Paradise (Rumour) 1990
May's hypnotic piano line influenced Italian piano house, resulting in this at the cooler end of things, and Black Box and Starlight at the other.

Slam
Lifetimes (Soma) 2001
Slam's best tune since the ubiquitous 'Positive Education' kept the anthemic string-led feel, and added vocals.

Aztec Mystic
Knights Of The Jaguar (UR) 1999
DJ Rolando's techno smash had much in common with 'SOL' - strings, spirituality and sublime melodies, for starters.

FEATURING
MIXES BY
ARMAND
VAN HELDEN
AND FARLEY
+ HELLER

© SNEAKER PIMPS SPIN SPIN SUGAR



'SPIN SPIN SUGAR' FACTFILE

RECORD LABEL: CLEAN UP

RELEASE DATE: 15TH MARCH 1997

CHART POSITION: 21

SALES: APPROXIMATELY 20,000
(BUT APPEARED ON SQUILLIONS
OF MIX ALBUMS)

AVAILABLE ON: 'KISS STORY'
(UNIVERSAL)



Artist: Sneaker Pimps Track: 'Spin Spin Sugar'

Sowing the seeds of UK garage

(Armand Van Helden Mix)

It's notable when a band creates a new sound, even more so when one record inspires a new scene.

But when a remix spawns a whole genre? Well, that makes dance music history.

Picture the scene: it's the very beginning of 1997. Trance is in the pop charts, Skint Records are riding high, drum & bass has gone all Metalheadz and dark, and the Hacienda is only months away from closing forever. Oh, and Armand Van Helden is making a very big noise indeed.

Having been prematurely labelled a has-been,

Armand is currently white-hot, following his remixes of 'Professional Widow' by Tori Amos

(Number 1 in Britain, thank you very much) and CJ Bolland's 'Sugar Is Sweeter'. He'd chucked out his typical hard drums and filtered synth sound in favour of funky-assed basslines, much to the delight of dancefloors the world over. And then came the 'Dark Garage' mix of 'Spin Spin Sugar'.

Looking back, it seems all so simple. Drop the tired guitar noise and 'trip hop' beats from the Sneaker Pimps original, leaving only Kelli's silky vocal. Then, run together the basslines of jump-up jungle and the beats of house. The result? A brand new, dodgily-named genre: speed garage (aka raggae, aka two-step, aka 'underground' garage).

The sound prompted a renaissance in London pirate radio, the start of the hugely important club Twice As Nice, and a

multitude of producers and remixers

following in Armand's wake. Garage received a life-saving injection of adrenaline, and thousands were drawn to the exciting new scene. It was the sound of the summer in 1997 (and again in '98), then reinvented itself in 2000 as UK garage plain and simple. All from one remix. By an American.

The abrupt change in Armand's remix style (remember any of his remixes pre-'Professional Widow'? No, didn't think so) wasn't, however, the result of some divine inspiration on his part.

"I don't care how big or important you are," he says, "if you ask anybody, and I mean anybody, nobody knows when they're gonna make it, when things are going to explode for them. You can't plan anything like that, it's not like I had some kind of genius masterplan."

Masterplan or no, his remix redefined 'infectious

crossover hit' in the official music dictionary. This was the one record that everybody needed to own and wanted to dance to.

"Back in those days, it was a lot more funner, you know?" remembers Armand. "Everything was funner. Everybody supported the same records, everybody wanted to hear what their friends down the street had. But now? It's not cool for two people to like the same record."

Completely changing a record in the remix isn't unique to Armand, of course. But how many remixers can you name who have reworked three fairly rubbish records in as many months, making the remix the only recognised version and an international smash, whether on the dancefloor, in the charts, in your car, or on the radio? Exactly.

3 TUNES THAT WOULDN'T EXIST WITHOUT 'SPIN SPIN SUGAR'



187 Lockdown
Gunman
(Satellite) 1997

Or alternatively Double 99's 'Rip Groove'. Subtle they weren't, but they were two of the first speed garage records to raved up the Top 40.



So Solid Crew
21 Seconds
(Relentless)

2001
The moody bass and tone which kicked UK garage off eventually resulted in the edgy hybrids of So Solid and Oxide & Neutrino.



Goldie & KRS One
Digital (Van Helden Remix)
(London) 1997

One of the more convincing stabs at mixing jungle with hip hop. Armand turned in yet another classic remix, making it into a funky bass monster.



RADIO BABYLON FACTFILE

RECORD LABEL: PLAY IT AGAIN SAM
ORIGINAL RELEASE DATE: 1990
(REMIXED AND REISSUED IN '91)
CHART POSITION: N/A
APPROX SALES: ABOUT 2,000-3,000
AVAILABLE ON: THE PRODIGY'S
'DIRT CHAMBER SESSIONS' (XL)



Artist: Meat Beat Manifesto **Track:** 'Radio Babylon'

Spawned jungle and nu-skool breaks. . . and made Boney M cool

From Mersey Beat to UK garage, if there's one thing we Brits are good at it's mutating American music into smarter strains. The best recent examples are the myriad forms of drum & bass (jungle, d&b, breaks, hardcore, speedcore et al). Here's where they started, way back in 1989.

Here, at any rate, is one starting point. Drum & bass has the most tangled history of any British genre. From the raw, hip hop and regga-influenced Shut Up And Dance/ Ragga Twins axis, which produced such proto-jungle classics as 'Hooligan 69' and 'Derek Went Mad', to 4 Hero's

darkcore anthem 'Mr Kirk's Nightmare' and Lennie De Ice's E-breaks headrush 'We Are E', there are plenty of essential early tracks to choose from. So why this tune, originally written as a B-side by Jack Dangers, aka Meat Beat Manifesto? It was there first with many ideas still prevalent today, for sure. But more simply than that, it's *the sound*.

'Radio Babylon' starts with a sample – "Burning with ecstasy" – taken from beatnik TV detective Johnny Staccato, and a Donald Byrd break, lifted from an 'Ultimate Beats & Breaks' compilation and re-programmed into abstraction. The dubby bassline is played on an electric bass rather than a synth (Dangers used his Aria Pro 2 electric bass – "as used by Duran Duran's John Taylor!"), giving the track a sound that has dated far better than the likes of 'Mr

Kirk's. . .'. The double-time drums and half-time bassline are classic d&b sonic magick: it sounds fast, but it *feels* slow – like music from a drug dream.

All the while, lonely, reverberant sonar blips ("I'd been listening to 'Depth Charge' by Depth Charge," recalls Dangers) fill the space between the bass and the drums. And then, the vocal. Like a thanatophone recording – the voices of the dead, plucked from the ether – it hypnotically repeats just one word: "Babylon". Hang on – it's nicked from Boney M's German disco nightmare 'Rivers Of Babylon', isn't it? "I've got a sense of humour," Dangers says, deadpan.

It's a world away from the 'screwface' ultra-machismo that jungle became known for, but 'Radio Babylon' is not a novelty track. Heard today, it retains a hard edge and

an otherworldly quality. Needless to say, at the time, it died on its arse.

In 1989, you see, Meat Beat Manifesto were on Play It Again Sam, whose key artists were industrial chest-beaters Front 242. Despite 'Babylon's' obvious club appeal, the never bothered to send out white labels to clubs – "I don't think they ever sent out review copies," Dangers says. It wasn't until the 1990 Notting Hill Carnival that the track found its natural, rave-going audience.

"Then people started playing it in Ibiza. . ."

And then people started sampling it left, right and centre. And PIAS re-released the track with some smart, subtle remixes as 'Version Galore'. And then hardcore became jungle, which became d&b. And the chant of "Babylon" echoes down the years. . .

3 TUNES THAT WOULDN'T EXIST WITHOUT 'AGE OF LOVE'



■ **Future Sound of London**
Papua New Guinea (Jumplin' & Pumpin') 1991
 "A great track," says Dangers. "But that's definitely my bass." FSOL borrowed the 'Babylon' beats and made another classic.



■ **Reprazent**
Brown Paper Bag (Talkin' Loud) 1997
 By the late Nineties, the likes of Reprazent had taken d&b to high levels of sophistication. The bass 'n' breaks template remains the same though.



■ **Shy FX & T Power**
Shake Ur Body (Positiva) 2002
 The currently massive rolling style of breaks owes a big debt to Meat Beat's (comparatively) sedate BPM rate and dub-influenced funkiness. Scientific.

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10 TUNES THAT ROCKED THE WORLD!
Side A
THE TRACKS THAT CHANGED DANCE MUSIC FOREVER!



THE AGE OF LOVE

THE JAM & SPOON MIXES

5 021620 916101 >

THE AGE OF LOVE

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REACTTM
XL/BC

This Side A
THE AGE OF LOVE (WATCH OUT FOR STELLA CLUB MIX) 6:48
THE AGE OF LOVE (SIGN OF THE TIME MIX) 6:57
That Side B
THE AGE OF LOVE (OPM MIX) 6:52*
THE AGE OF LOVE (NEW AGE MIX) 5:06
THE AGE OF LOVE (BOEING MIX) 5:06
Sanchioni/Cherchia (Grim Music)
Produced by Roger Samyn
Mixed by Marc Andrews
© 1990 Did Records © 1992 React Music Ltd
1380 West Hill Putney London SW15 2UE
Made in the UK

THE AGE OF LOVE FACTFILE

RECORD LABEL: REACT
ORIGINAL RELEASE DATE: 1990
(REISSUED IN '92, '97 AND '98)
CHART POSITION: 17 ('97), 38 ('98)
APPROX SALES: 94,141 (SAY REACT)
AVAILABLE ON: 'CREAM COLLECT TRANCE' (VIRGIN)



Artist: The Age Of Love

Track: The Age Of Love

(Sam & Spoon's Watch Out For Stella Mix)

The record that defined trance

Although Sven Vath's Frankfurt labels, Eye-Q and Harthouse, created the initial blueprint with tunes such as 'Vernon's Wonderland' and 'Metal Masters', it was Jam & Spoon's monstrous take on 'The Age Of Love' that really set the trance ball rolling. Visions Of Shiva (Paul Van Dyk and Cosmic Baby) had injected melody into trance's Tangerine-Dream-meets-techno melee but 'The Age Of Love' was a whole different racket, rocket fuel without which primetime Gatecrasher would never have existed.

The original was a fairly typical

1992 Euro-techno tune. Made by two Italians (Bruno Sanchioni and Guiseppe Cherchia) for the Belgian label Dikie, it was a collision of Moroder-esque Hi-NRG sounds, basslines lifted from Krautrockers DAF, and a lazy yet weirdly suggestive girl singing "C'mon, dance with me". It even had a cheesy rap on it. The harder 'Boeing' mix immediately became a small scale Euro-club hit.

One fan was Thomas Foley from the React label, who carried the original and only DAT of the tune in his pocket as he partied his way across Europe, not fully realising what he had. Another was Jam El Mar, a German producer who had been working with Mark Spoon as Jam & Spoon, and pushing promos of their 'Stella' track around. Foley had managed to license 'The Age Of Love' to React and chose J&S as remixers

after hearing 'Stella'.

If the original tune was functional, Jam & Spoon's version – entitled the 'Watch Out For Stella' mix to help publicise their own track – was seminal. With its low, distinctive drums and piercing hi-hat opening, the track had a dramatic tension that continued to build, twist, throb and pulsate until it reached leg-buckling, brain-rushing proportions.

As if that wasn't enough to turn clubbers to jelly, the duo also added a choral sound, giving the track an ineffable ethereality in keeping with the Virgin Mary on the artwork. This transcendental edge made it perfect for exotic beach sunrises and laid the foundations for psy-trance and labels like Platipus.

"I can honestly say it was one of those times when everything just went well," recalls Jam. "Sometimes it can take three weeks and

maybe more to get what you want from a remix, but this was all done in two or three days. We were just lucky to hit the right keys and get the right sounds. It's definitely one of our best works ever."

No other record can claim to have had such an effect on the trance scene. The layered synths, gated strings and poignant breakdown set the formula for trance records for the next 10 years. Paul Van Dyk, Baby Doc, Brainbug, Johnny Vicious, Secret Knowledge and Emmanuel Top have all remixed it over the years, but none have even come close to topping the J&S version. And although Bruno Sanchioni appeared a few years later as one of the B's in BBE, nothing was ever heard from The Age Of Love again.

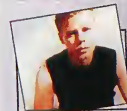
3 TUNES THAT WOULDN'T EXIST WITHOUT 'AGE OF LOVE'



Robert Miles
Children (Deconstruction)

1996

The epic, poignant feel of this track, with its elaborate and elongated arrangements, has 'Age Of Love' written all over it.



System F
Out Of The Blue (Essential) 1999

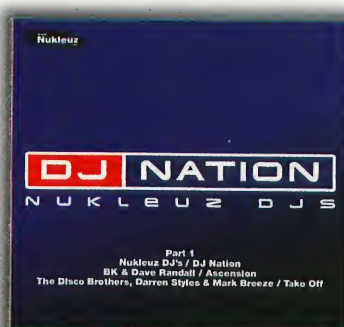
Ferry Corsten led the trance renaissance to chart-battering heights with a series of hits that owed a lot to 'AOL', with a dash of Van Dyk thrown in for good measure.



PPK
Resurrection (Perfecto) 2001

Epic slice of Russian transki that sampled synth pioneer Eduard Artemyev. The 'Age Of Love' blueprint still provides a basis for hands-aflot 4/4 mayhem.

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10 TUNES THAT ROCKED THE WORLD!
THE TRACKS THAT CHANGED DANCE MUSIC FOREVER!



BRIMFUL OF ASHA FACTFILE

RECORD LABEL: WIIJA
RELEASE DATE: 30 AUGUST 1997/
REISSUED 28TH FEBRUARY 1998
CHART POSITION: 60/1
SALES: 500,000 (UK ALONE)
AVAILABLE ON: 'THE BEST NINETIES ALBUM IN THE WORLD EVER' (VIRGIN)



Artist: *Cornershop* **Track:** *Brimful Of Asha*
(Fatboy Slim Mix)
 Big beat goes supernova

During an episode of All Back To Mine, the BBC TV programme where Sean Rowley noses through people's record collections, Norman Cook explains how he makes his tracks.

"It's a piece of piss," he says. "Nick one bit of one person's record and another bit of somebody else's. Put them together. . . that's a record." And using 'Rockafeller Skank' as an example, he demonstrates the process. Cook looks almost embarrassed. Aghast, Rowley asks, "And it's that easy, is it?" "Yeah," says Norman, apologetically, "it's that easy."

So it was with Cornershop's 'Brimful Of Asha'. Cook was already fond of this under-performing single from Cornershop's critically and commercially successful 'When I Was Born For The Seventh Time' album. The problem was he couldn't play it in his sets, so he rang the band offering to remix it for free.

"I thought it was a brilliant record," said Cook. "It reminded me of my youth. But the trouble was there was no OOMPH!; it just wasn't fast enough or pokey enough for the Big Beat Boutique. So I rang them up and said, 'is there a chance of having a go? I'll do it for nothing, just so I've got a version I can play'."

He duly remixed the track, played it out and word of mouth persuaded Wiiiija to re-release the single, which shot to Number One in 1998, thus reminding

bands and labels of the power of clubland's grapevine.

By his own admission, Cook didn't do much to Cornershop's source material. He sped it up and added some drums, basically, but it caught a wave neither he nor the band could have predicted. It wasn't the first time that a non-dance record had been tickled up into a dancefloor smash – the Weatherall/Scream, Mondays/Oakey collisions and consequent 'baggy' phenomenon had performed a similar function years earlier. But it was one of the most successful and a genuine singalong gem, thanks to its "everybody needs a bosom for a pillow" refrain.

As a result, a generation of punters – let's call them students – found themselves suddenly answering the call of the dancefloor, and of Fatboy

Slim in particular.

This was some time after Cook's debut album as Fatboy Slim, 'Better Living Through Chemistry', but before 'Rockafeller Skank'. Big beat – and Norman himself – had yet to go supernova. Along with his rework of Wildchild's 'Renegade Master', it was 'Brimful Of Asha' that shoved Norm into the public consciousness. After years fannying around with the likes of Freakpower and Pizzaman, Cook suddenly found himself at the forefront of big beat. The Heavenly Social, Big Beat Boutique and Big Kahuna Burger were all already going strong but, to paraphrase Cook himself, 'Brimful Of Asha' was the moment it all went OOMPH!

It was that easy? Yeah, it really was that easy.

3TUNES THAT WOULDN'T EXIST WITHOUT 'BRIMFUL OF ASHA'

■ Scanty Sandwich
Because Of You (Southern Fried)

1999
 Overly cheerful, bouncing breakbeat song which Norman Cook craftily signed to his label and took into the Top Ten.

■ Terrorvision
Tequila (Mint Royale Mix) (Total Vegas) 1999
 The tongue-in-cheek rockers met big beat's most saccharine success story for a Number Two hit that sung straight from the 'Brimful' hymn sheet.

■ Elvis Versus JXL
A Little Less Conversation (RCA) 2002
 Years on, and it's still working. Big beat chancer Junkie XL married two seemingly disparate sounds and had a Fatboy-sized hit.



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Gus Gus : FC Kahuna : Richard Scanty

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Attention: Gus Gus

Underwater Episode I:

Created by Darren Emerson & Tim Deluxe



10 TUNES THAT ROCKED THE WORLD!
Side A
THE TRACKS THAT CHANGED DANCE MUSIC FOREVER!



'ANALOGUE BUBBLEBATH'

FACTFILE

RECORD LABEL: R&S
RELEASE DATE: MAY 9TH 1992
CHART POSITION: 55
APPROX SALES: 25,000
AVAILABLE ON: APHEX TWIN - 'CLASSICS' (R&S)



Artist: *The Aphex Twin* Track: *'Analogue Bubblebath'*

Introduced post acid housers to electronica

In 1992, Renaat Vandepapeliere, who eventually signed 'Analogue Bubblebath' to his R&S label, enthused that "The Aphex Twin is the Jimi Hendrix of electronic music."

It was a pronouncement that had more to do with Aphex's programming virtuosity and genius for creating melody from apparent chaos than any onstage pyrotechnics – as the Twin himself, Richard D James, recognised.

"People like me, bedroom bores, coming into the public eye, that's quite amusing," he laughed.

"They've all got these strange personalities you've never seen in the

pop world, people in their bedrooms all day long. They make four tracks a day."

He was talking about Autechre, µ-ziq (aka Mike Paradinas), B12, Global Communication/Reload, Bedouin Ascent, Luke Vibert and Higher Intelligence Agency. 'Analogue Bubblebath 1' was the track that created a market for techno you could listen to at home – electronica, as it came to be known.

Long before he was a 'Windowlicker', Aphex Twin turned on the taps with the luxuriant squelches, throbs and clicky rhythms of 'Analogue Bubblebath 1'. There's always an alternative to the cut-and-thrust of the dancefloor, but this deviation from the norm was pivotal. The Orb may have been fiddling with ambient soundscapes prior to Richard D James'

emergence, but they were reworking the dub genre, while echoing the stoned grandeur of Pink Floyd. Aphex, by contrast, was buzzing ahead into new sonic stratospheres.

After a decade spent preparing by customising synths and fiddling with reel-to-reel tape, Aphex Twin made 'Analogue Bubblebath 1' in the summer of 1991. Released on his mate's Mighty Force label in Cornwall, 500 copies were sold in just two weeks. Then another 2,000 copies were pressed up and, for the first time, London and the record industry caught on, with Kiss FM's Colin Dale among the first DJs to pick up on the track.

Soon enough, techno giant R&S licensed the tune, putting it out on the same release as 'Didgeridoo', a cut that was equally indispensable but – with its furious, hardcore buzzing – musically

diametrically opposed to 'Analogue Bubblebath'.

And so a decade of playing cat and mouse with the media began for Richard D James; of ducking in and out of the limelight as moments of warped pop, outright manic electro and filmic chill out followed each other in quick succession. Aphex Twin has notched up many classics since then, not least the twisted takes on darkcore and r&b that were 'Come To Daddy' and 'Windowlicker', but he's probably never made another track as fluid and sumptuous and graceful as 'Analogue Bubblebath 1'.

"I don't know what genius means," said Richard D James once. "What others think is genius, I just think is normal. I just don't follow in anyone's footsteps. Why bother?"

3 TUNES THAT WOULDN'T EXIST WITHOUT 'ANALOGUE BUBBLEBATH'



Sabres Of Paradise
Smokebelch

(Sabres Of Paradise) 1993
Cross-stitched Weatherall's love of dub with 'AB'-style deep chill melodies and edgy rhythms.



Future Sound Of London
Lifeforms LP

(Virgin) 1994
FSOL had always had the capability, but now the buying public's horizons seemed limitless. This alien-sounding double CD was a big hit.



Moby
Porcelain

(Mute) 1999
Would Moby have become the toast of the suburban chill set if Aphex hadn't been tweaking dials in the early Nineties? No chance.

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10 TUNES THAT ROCKED THE WORLD!
THE TRACKS THAT CHANGED DANCE MUSIC FOREVER!

daft punk

"DA FUNK"

includes new remix by
Armand Van Helden

non-album track
"MUSIQUE"

Written and produced by Thomas Bangalter & Guy-Manuel de Homem-Christo for Daft Trax / mixed and recorded @ Daft House, in Paris, France for Daft Trax. "Da Funk" taken from the album "Homework" Published by Zomba Enterprises Inc. (ASCAP)

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'DA FUNK' FACTFILE

RECORD LABEL: VIRGIN
ORIGINAL RELEASE DATE: 1995
CHART POSITION: 33
APPROX SALES: 80,000
AVAILABLE ON: DAFT PUNK - 'HOMEWORK' (VIRGIN)



Artist:

Daft Punk

Track:

'Da Funk'

France becomes cool and filter disco becomes massive

Not all the tunes destined for greatness get there overnight. Daft Punk's 'Da Funk', the taut, sinewy, boundlessly quirky precursor to an eventual avalanche of massive filter disco tunes, ranks among the ultimate slow burners. "In the first four months, it sold 2,000 copies," recalls Soma Records boss Dave Clarke. The track was getting approving nods, decent reviews and double deck attention in smaller venues but there was little sign of what was to come.

"Slowly it started to snowball. Richie Hawtin, Dimitri from Deee-lite, the Chemical Brothers, a

whole host of DJs from right across the board got into it. It became the biggest crossover track I have ever come across."

By the time Soma deleted 'Da Funk' it had notched up sales of 30,000. Then when it came out again on Virgin, it became a hit across Europe, paving the way for Thomas Bangalter and Guy-Manuel Homem-Christo's 'Homework' album to shift a million copies. The French invasion and filter disco onslaught were underway, as Motorbass, Etienne De Crecy, Alain Braxe and Bob Sinclair took disco sonics on a colourful trip through the FX box. Against a backdrop of rapidly diminishing returns from big beat and the sheer spiritless monotony of trance, someone needed to get folks under a unifying groove in the latter stages of the Nineties and, aptly, the Daft Punk duo started the glitterball

rolling.

After 'Da Funk', DJ Sneak, Basement Jaxx, Paul Johnson, Armand Van Helden, Spiller and, best of all, Stardust turned clubbers on with further refinements of the filter disco sound. They brought sexiness back to dancefloors and the charts. Filter disco truly became the new populist sound for the planet's party troops.

The filter disco sound had become an international phenomenon – something that Daft Punk had always anticipated. Pondering their burgeoning fame, Thomas from Daft Punk commented dryly back in 1997: "We don't want to be the new sound of Paris. There's nothing French about our music and we're thinking about bigger things than that. It's more important for us to learn that people are getting into our music in Norway, in Australia, all around the world."

'Da Funk' was the first step to them achieving that goal. But Daft Punk's second release on Soma – the follow-up to 'Alive' – almost didn't make it onto vinyl at all.

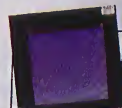
"We visited Paris one time and heard some unfinished tracks in the Daft House studio," Soma's Dave Clarke recalls. "One of them was an early version of 'Da Funk', and the other 'Rolling & Scratchin', the abrasive techno workout which was the eventual flip of 'Da Funk'. When they later sent over the second single, 'Da Funk' was missing – instead we had a second, even harder track called 'Daft Drive'. I called Thomas and suggested he go back to 'the funky one' and so Daft Punk finished off making what was to become one of the finest moments in dance music."

3 TUNES THAT WOULDN'T EXIST WITHOUT 'DA FUNK'



■ Stardust
Music Sounds Better With You (Rouge/Virgin)

1998
Sonic Innovation mixed with populist grooves – house music just as it should be. One of the best dance records of all time.



■ DJ Sneak
You Can't Hide From Your Bud (Classic) 1997

The big guy Sneak (aka Carlos Sosa) released a flurry of filter disco cuts, of which this Teddy Pendergrass-sampling ode to doobies was the best.



■ Armand Van Helden
The Funk Phenomenon

(frr) 1996
Always quick to pick up on new styles, New York's Van Helden crafted this slamming, hypnotic take on filter disco.

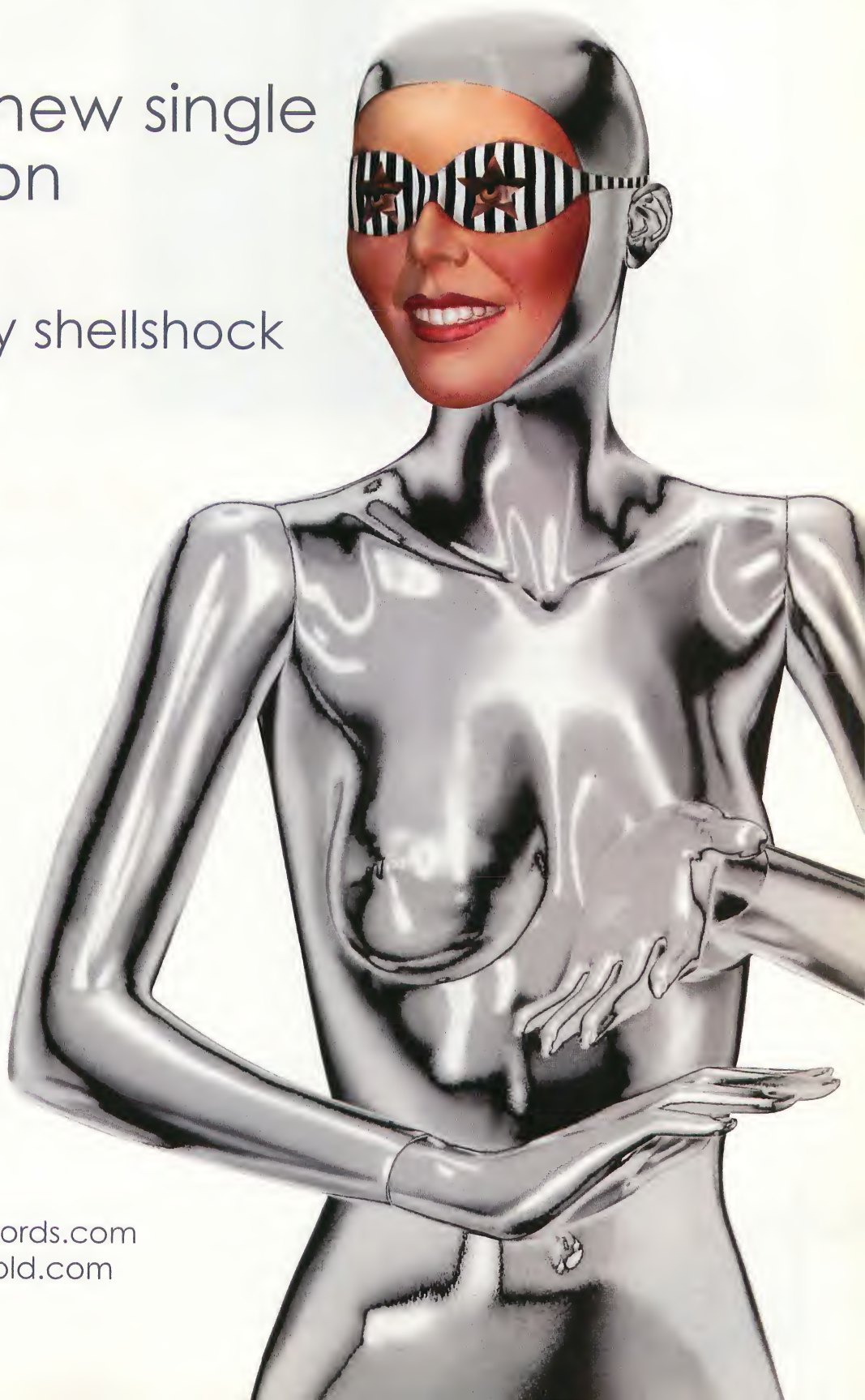
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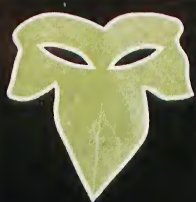
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10 TUNES THAT ROCKED THE WORLD!
Side A
THE TRACKS THAT CHANGED DANCE MUSIC FOREVER!



SECOND PHASE
MENTASM
BELTRAM & MUNDO REMIX
ORIGINAL MIX
MIND TO MIND



'MENTASM' FACTFILE

RECORD LABEL: R&S
RELEASE DATE: 1991
CHART POSITION: DIDN'T CHART
SALES: 10,000
REMIXES: THE 'BEST OF REACTIVATE' COMPILATION



Artist:

Track:

Second Phase *'Mentasm'*

The sound of the hoover, and the sound of ecstasy hitting suburbia like a comet

It isn't often that a dance music producer, even if his thing is kick-ass techno, cites Black Sabbath as a key influence. But this was the case with moustachioed New Yorker and heavy metal freak Joey Beltram in 1991, when describing his 'Mentasm' track. He talked sense, too.

"It makes you want to bang your head against the wall," he explained darkly. "Just like you want to with Sabbath's 'War Pigs' or 'Paranoid'. I'm a big metal head. I like the mood that a good Sabbath record puts me in, so I try to create that mood in my music.

The sounds are different, but there are similar things going on."

Having perfected the ecstasy mega-throb on 'Energy Flash', for his next trick, working as Second Phase with Mundo Muzique, Joey invented the 'Hoover' sound on the mad, bad, dangerous to know 'Mentasm'. It was a manic tussle of buzzing, whirring, grinding, whooshing and sucking sounds perched aloft a militant techno beat. Transferred to a slab of R&S vinyl, it ate Europe whole, infecting raves from Blackburn to Berlin with the darkest of vibrations.

Needless to say, the nation's then-ruling 'proper house' elite were aghast at the roaring success of this hell-spawned track. But it was too late. Within months of its release the country was awash with Hoover tunes. Clubs like Sterns in Worthing, Eclipse in Coventry, Liverpool's Quadrant Park and Rage at

London's Heaven shook to the sound of the Belgians, as Ravesignal, Human Resource, Quadrophonia, Outlander and T99 took up Beltram's mantle. Then came the 'ardkore ravers – geezers with their tops off and rictus Satan grins switched on; luminous tops, white gloves, dummies and, most aptly, Hoover logo T-shirts. "Nuttly!" this lot hollered, and nutty this lot were.

So suddenly UK clubland was, for the first time since 1988, a divided place, the fashionably attired garage/ Balearic/ Italo piano set hanging stylishly on one side, the twisted urchins of rave tearing up the other. Arguments over which side ruled will no doubt continue until all involved are consigned to rest homes, but the cheesy Quavers certainly made the most noise.

"Wruuuur-whuuur-vvraam-clunk-whaaam" it

went – not strictly speaking like any Hoover we've ever heard. Still, it certainly got right up the noses of the dance DJ aristocracy. As did the equally 'nutty' hard house crew, who embraced the 'Mentasm' sound via the Germanic trance of Noom Records.

Beltram, a teenager at the time, and one who'd spent most of the Eighties graffing the walls of his native Queens, was nonplussed by all the fuss.

"I don't really have a dark view of the world," he shrugged. "It's just me trying to be different. A lot of people were trying to be Detroit-styled in their music but I'm not from Detroit."

And then when everyone else turned on the Hoover?

"I disassociated myself fast. I only ever want to sound like me."

3 TUNES THAT WOULDN'T EXIST WITHOUT 'MENTASM'



■ **Human Resource**
Dominator
(R&S) 1991

Bigger and bolder and rougher and tougher, with more whoosh and whir than a souped up Dyson. Hammered by everyone from Carl Cox to Paul Oakenfold.



■ **Metalheadz**
Terminator
(Synthetic Hardcore) 1992

'Mentasm' was also huge with the jungle lists. Goldie laced pitch-shifting snares with 'Mentasm' terror-synths. 'Balearic bods' quaked in their motorbike boots.



■ **Tony De Vit**
Are You All Ready (Tidy Trax) 1995

There have been chartier ones, heavier ones, and two whole volumes of the 'Sound Of The Hoover', but this is the one that most consistently reappears at the end of hard house sets today.

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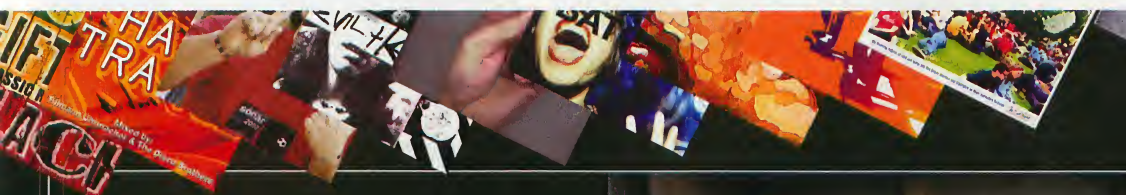
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SEPTEMBER MUST BUY CDs

1



BLUE STATES

Man Mountain (XL) P79

XL have snaffled former chill-folkie Andy Dragazis – a shrewd move. The awesome opening wave of 'Metro Sound' and 'What We've

Won' could win over the coldest of hearts and the lush, oceanic sweep of 'Studio 20' is a gorgeous, string-driven thing. Softer, slower and even more cinematic than his previous Memphis Industry platter, that extra dosh has been used pretty wisely. File alongside Badly Drawn Boy and The Cinematic Orchestra in your after-hours CD selection.

2



BOOM BIP

Seed To Sun (Lex) P81

Boom Bip sounds like DJ Shadow stuck in a low-rent studio with Boards Of Canada, cLOUDDEAD and The Cure. Only good.

3



SANCHO PANZA

Carnival (My Records) P87

Jimmy K Tel and Matt Brown are the brains behind this smooth and classy house experience. Deep without being dull. Phew!

4



FABRIC LIVE 05

Howie B (Fabric) P89

Howie's cool. We know this cos we've seen him lost in music in a hat on many occasions. His eclectic mix is a must.

THE BIG ONE



Rick Smith (left) and
Karl Hyde: Superfly guys



UNDERWORLD

A Hundred Days Off (JBO)

**First post-Emerson album finds
Romford's finest using world
music to kick up a techno storm**

It's very easy to overplay Darren Emerson's influence on the previous Underworld albums. True, he was a brilliantly gifted young DJ who'd grown up with house culture, while Rick Smith and Karl Hyde were old gits with an embarrassing history. But Emerson is all too often painted as the kid who brought the old timers back from the brink, which isn't completely accurate.

What is true is that Emerson gave Underworld that all-important DJ's perspective on electronic

dance music, and subsequently an 'in' on the club scene. It's also true to say that 'Beaucoup Fish' – the only democratically produced Underworld album (it's rumoured that all three members worked on tracks independently, on their own G4s) – was a largely disappointing and unfocussed affair.

Ironically, the very reason that 'Beaucoup Fish' failed was that it tried to remain relevant to the DJ world. 'A Hundred Days Off', by contrast, is a monumental success simply because, post-Emerson, Smith and Hyde have thrown off the shackles of having to pander to the whims of the dance arena.

Not that this album isn't crammed with butt-shaking floorfillers. Take the lithe systems funk of 'Little Speaker', or the techno opus of the single 'Two Months Off'. Both kick arse, and both – most importantly – are classic Underworld. Here, the duo celebrate the Underworld sound, in all of its awe-inspiring, multi-hued, stadium-sized, head-rushing, snake-limbed glory.

But it is a celebration that has room for fresh influences. There are the Burundi drums, the salsa percussion, the African thumb pianos, the Malaysian Angklung orchestra, the Balinese Gamelan. You guessed it. In their hundred days off,

Smith and Hyde have gone and discovered world music.

Thankfully this doesn't mean a return to the digi-dub days of Whirl-Y-Gig and Planet Dog. Rather than make these world music sounds the musical focus, Smith and Hyde have subsumed the influences and made them part of the Underworld arsenal.

So what you're left with is an album of timeless tracks. The undulating 'Sola Sistem' (sic) filters skipping beats through rolling synths, a seemingly random horn blast and Hyde's melancholic vocal (his barked monotone has been replaced by smoother, more melodic approach throughout). Then there's

the sequenced techno stampede of 'Dinosaur Adventure 3D' (complete with maracas!), the Eighties synths meet bruised electro shuffle of 'Luetin' and their return to swamp blues gumbo-funk on 'Trim', which comes complete with Hyde-in-a-10-gallon-hat vocals and chicken grease bottleneck guitar.

Despite the meandering ambience of 'EssGee' and 'Ballet Lane', in which Hyde's guitars get stuck on looped echo, Underworld have created a brilliant album. With or without a DJ to keep them young, this LP suggests their best may be yet to come.

Martin James

★★★★★

Blue States settle down to watch European 'art movie' Manrammer 6: Harry Fucker & The Sorcerer's Bone



BLAZE Spiritually Speaking (Slip 'N' Slide)

Pure black gold, full of soulful goodness (©Dr Bob Jones)

'Do You Remember House?' You will by the end of the summer, hopefully, because Blaze's retro-anthem deserves to be huge. It's a triple whammy: an ace, old school-style house stormer (think Marshall Jefferson's 'Move Your Body' with cheesier sounds); a tap in to the current vogue for 'proper' house; and, of course, a mildly satirical dig at all the people who have not the foggiest notion what 'proper' house is (not that that matters, frankly). But there are plenty of reasons why you should buy this album instead of just grabbing the single. Granted, Blaze at their worst are a bunch of God-botherers singing sweetly harmonised pieties over Earth, Wind & Fire-style soul-jazz. That's fine for the 'proper headz' but what about the rest of us? Why, we can savour the gorgeous 'Breathe', the giddily love-struck 'Sweeter Than The Day Before', the brilliantly pretentious, roots and culture-powered 'Spiritually Speaking' and the naively charming 'World Peace'. And we can have the remote ready to bring an early conclusion to the occasional 15-minute jazz-funk workout. Sorted.

Duncan Bell

★★★★



RJD2 Deadringer (Def Jux)

Want more DJ Shadow already? It's like the early days, only ruffer!

Following the critical acclaim for Cannibal Ox, Aesop Rock and the EP's own LP, this blast from Ohio producer RJD2 completes a stunning year of debuts from Def Jux. With a career that began on Bobbito Garcia's legendary Fondle 'Em imprint, RJD2's pedigree is unimpeachable and gives him the room to create a space-rocking, psychedelic funk masterpiece. Let's put it this way, if you enjoy a bit of DJ Shadow, you're going to want to marry this record. Arguably he's rougher around the edges and less complex than everyone's favourite instrumental hip hop producer (and there are three tracks here with MCs), but he has the same ear for a killer sample or 10 and the same ability to arrange them over funky-up breaks in a truly musical way. Not sure how that plays out in the States, but by all that is right and proper, he should be huge over here.

Will Ashon

★★★★★



BLUE STATES

Man Mountain (XL)

The big time beckons for Andy Dragazis' cinematic chill

Four years ago Andy Dragazis, aka Blue States, announced himself to the world via an EP on Memphis Industries, which included the yearning, lackadaisical chill out gem 'Your Girl'. The album 'Nothing Changes Under The Sun' followed and suddenly Dragazis found himself feted by the press. Memphis Industries allowed the artist to be embraced by the acquisitive tentacles of XL Recordings: a label with the resources to drag Blue States into HMV-land.

'Man Mountain', then, marks a significant step forward in Dragazis' career. Corporate finance means that, for example, there's a

real string section in place of the previous electronic approximations, while, with the vocals of newcomer Tahita 'Ty' Bulmer and the addition of a bass player, drummer and guitarist, Blue States have evolved into a full-on band rather than one man's studio obsession.

All of which could have meant the end for Blue States' original melancholic quirkiness. But fortunately Dragazis has, in the main, avoided the temptation to large it, and 'Man Mountain' sounds all the better for it. From the string-led swirl of 'Studio 20' and the title track to the twisted summer pop of 'Only Today', it's a slow-burning strum of a collection that should win Blue States the wider audience they deserve.

Cal Gibson

★★★★★



MOUSSE T Gourmet De Funk (Peppermint)

Jam/Serious) Erstwhile Tom Jones collaborator serves up a disappointing dish

It was with a great deal of relief that Muzik discovered Mustafa Gundogdu - aka Mousse T - possesses 'social intelligence and centred charisma'. For alongside a handy recipe for 'Pappardelle De Funk' - ha! - the liner notes to T's awaited debut describe him as a thoroughly good egg. Heartening indeed as he's not the world's best producer and 'Gourmet De Funk' is not that yummy. A bizarre collection

of jazzual, loungey retreads of his two big hits with a cornucopia of other tracks tossed in, it does occasionally threaten to escape the prosaic, but not often enough.

Carl Stroud

★★★



FUNKI PORCINI Fast Asleep (Ninja Tune)

The groovy mushroom serves up some real nightmares on wax

After the bright lights and hyper beats of his last two albums, Porcini returns to calmer waters with 'Fast Asleep'. Not that he's at all relaxed, as this collection

takes us through stages of manic rapid eye movement that Freud would hesitate to analyse. Like dreams half remembered, 'Fast Asleep' is all about signposts and not about substance. Moody synths are smashed by frequency snatches, big bands slash through stuttering brush-stroked jazz beats and obtuse programming anomalies continually interrupt the scratched ambience and analogue flow. And that's just the opener 'What Are You Looking At?'. Over 14 tracks (and an extra eight-track DVD), Porcini's fractured dreams leave you wanting some good old fashioned, wide-awake reality. Or a snooze.

Martin James

★★★★★



ALIEN PROJECT Aztechno Project

(TipWorld)

Raja Ram's otherly TipWorld operation pulls something out of the jester's hat once again

Bosh, bang, boom, psy-trance is back in business. It's never been away really, if you're a globe-trotter with your life in a bag, ready to chase and trace the next big mash-up in Brazil or south Wales. The ancients handed down scrolls containing a truth that London's media cannot embrace: Goa invented prog - just ask Cass & Slide. Goa is prog with more instant pizzazz, sillier fashions, and that prog taboo, a sense of humour. Here, Ari Linker's Alien Project certainly don't do anything new, but what they do, they do with manic drive, 303 blast and Euro-techno power. Boom, bang, bosh, business as usual. . .

Thomas H Green

★★★★★

"An audacious and wholly brilliant mix of world music, dub, techno and more"

BANCO DE GAIA '10 YEARS' (DISCO GECKO)



BANCO DE GAIA 10 Years (Disco Gecko)

Superb collection from chill out's forgotten genius

Spare a thought for Toby Marks. To be so routinely ignored for an entire decade, watching lesser talents reap the rewards of seeds you've sown, and not release an album called 'Die, Music Industry Scum' must take a superhuman effort of will. Happily, he's released this instead. A 10-year retrospective - a 'Best Of' by any other name - as testament to his irresistible, audacious and wholly brilliant mix of world music, dub, psychedelia, soundtrack, techno, breaks, and anything else that tickles his fancy. Impossible to classify, but think Röyksopp, Zero 7, Trabant, The Orb, Pink Floyd and 'Papua New Guinea'-era Future Sound Of London as markers. Even then, you're only scratching the surface.

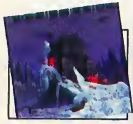
Andrew Holmes

★★★★★

Funki Porcini: Increasingly phat



Albums



TWISTED ANGER Mothership (Dread)

Colchester d&b producer displays less rage than you might expect

The very name Twisted Anger suggests a prevailing mood of borderline psychosis; an amphetamine-induced head rush followed by a descent into an abyss of fear akin to being chatted up by Ann Widdecombe. Right? Wrong, as Colchester-based Danny C can't resist softening the blow, showing his sensitive side and chucking in a couple of hands-in-the-air vocal tracks for the laydeez. Even so, while 'Mothership' doesn't have the malicious bite of a Dom & Roland or Ed Rush, it still contains enough cranium-shattering beats to terrorise the senses and keep yer average bad boy junglist happy.

Neil Gardner

★★★



DUST Dust (Bar De Lune)

The Herbaliser's horn players exhibit a penchant for panel beating

To be in thrall to your betters is no uncommon occurrence. To be in thrall to the rich harmonies of 'Pet Sounds'-era Brian Wilson, and 'Eight Miles High'-era The Byrds with a dash of 'Abbey Road' thrown in is entirely understandable. But when you're Dust, it's probably not advisable. Two thirds of the outfit, Ralph Lamb and Andy Ross, have an excellent pedigree as the Herbaliser's horn section and the pair responsible for the rather fine Easy Access Orchestra long player earlier in the year. It's just that much of this album would be perfect as theme music for a prime time BBC comedy-drama about a group of down at heel, but ultimately loveable Scouse panel beaters. Who's that going to influence in decades to come?

Carl Stroud

★★★

**"May make
you use
words like
'fucknut' and
'twatmonger'"**

WILL SMITH
'BORN TO REIGN' (COLUMBIA)



SOUL HOOLIGAN

Music Like Dirt (Maverick)

Clever stunts in crossover dance. Just don't mention b*g be*t

“If people think that because there's a big beat tune on the album we're a bunch of wankers,” snorts one of third of Soul Hooligan in their press blurb, “then fuck 'em.”

Touchy, but reasonable. Essex boys with backgrounds in both proper jobs and nutjob rave (producer/guitarist Austin Reynolds made Smart E's diabolical 'Sesame's Treat') they've made an album that, though often immense of beat, doesn't scrimp on raw soulfulness, clever rock and pop touches, and strangely appealing lyrics. Many Brits have hooked a multitude of influences to a no-messing rhythm, but this bunch have made it all stick, creating a cohesive 11-tracker that

ripples with passion. Check opening tracks 'Algebra' (guitars, rapping and bassy rumbles) and 'Addicted' (MOR melodies, anthemic vocals) for proof.

Pluralism runs rampant throughout 'Music Like Dirt', as they mess with everything from vintage rave dynamics to Moby-shaped chill-pop to party banger-style hip hop. Their cover of northern soul standard 'Night Owl' might sound laboured but elsewhere, they're almost always on the money – not least amid the languid dub blues of closing track 'Time Goes By'.

The mix of populism and smart sonic stylings on 'Music Like Dirt' is such that it may rocket these Hoolies into the charts. Play it to your dance music-loving mates. Play it to those who don't much care for clubbing. You'll get smiles from both sides of the divide.

Andy Crysell

★★★★



LAIDBACK Frequency Delinquency (Bolshi)

Five years in the making, but still no tunes...

Laidback's follow-up to 1997's 'International' is a noble attempt to expand the breaks envelope which only partially works. The problem is that breaks sound best when they're either full-throttle stoopid – as 'International' was – or heartbreakingly pretty – see IIs,

Hybrid et al. 'Frequency Delinquency' falls between the two stools, and while connoisseurs might appreciate the science, punters will yearn for more stompers like the title track or 'Liquid Pressure', and less like 'Heavy' that meanders around the room with its hands in its pockets, doing nothing in particular. Laidback's Jason Cohen is an obvious talent, and if you scored points for ideas this would be five, but you don't, so...

Andrew Holmes

★★★★



ADAM BEYER Ignition Key (Truesoul)

The latest in a long line of talented Adams

Here's a fact: Adam Beyer ought to be much, much bigger. A stalwart of the techno scene for more than a decade, his reputation for blazing production work and fierce DJ skills have made him an idol of jocks from Carl Cox to Billy Nasty.

'Ignition Key' – a change in gear from previous LPs and his first solo outing on his own Truesoul imprint – may well be techno's answer to 'Airdrawdagger'. Imbued with the warmth of a big Scandinavian studio, it hovers ('Sthim'), glides ('Flamethrower') and trips ('Blutone') before finally pounding in Mr G style with the fearsome 'Active'. Every automobile should include an 'Ignition Key'.

Ralph Moore

★★★★★



WILL SMITH Born To Reign (Columbia)

More pop-rap nonsense, Big Willy style

Will Smith is proof of how far you can get on charm. The rapper turned actor is fresh-faced, clean-living, has an eminently likeable persona, doesn't disrespect women in his lyrics – why, he's a gent. That, alas, is scant compensation for the fact that his records suck more arse than, erm, an arse-sucking factory.

Here are 14 tracks of varying degrees of inoffensiveness, covering such topics as how much he loves his mum, how much he loves his lady and how much he loves being a member of crack anti-alien task force the Men In Black. Musically it's like bad photocopies of other styles – limp G-funk, uninfected r&b confessions, while Adam F may be perturbed by the familiarity of the big strings and beats on the title track. Mind you, that's nothing to how perturbed Smith is going to be when my dawg Ricky Martin bitch-slaps his sorry ass for ripping off 'La Vida Loca' on 'I Can't Stop'. Will's famed for never uttering 'cuss words' on his records, but 'Born To Reign' may well make you use words like 'shit', 'fuck-nut' and 'twatmonger'.

Duncan Bell

★★★



SLAM Alien Radio Remixed (Soma)

Slam's latest LP gets a massive big room re-rub

It seems like only a few months have passed since the eagerly awaited 'Alien Radio' was released upon the breath-baited tech-house community. . . Oh, hang on a minute, it really was just a few months ago! This remix album opens with a nifty, reggae-tinged mix of 'Lifetimes' courtesy of H Foundation, then launches headfirst into 76 minutes of re-rubs, including three different versions of 'Alien Radio' and four mixes of 'Virtuosos', of variable





Mark Rae: The codfather of sole

quality. Whether 'Alien Radio Remixed' is a cynical money-spinning venture or simply an outlet for some of the fine mixes that didn't make it on to the original is something that could be debated as fiercely the Terry Wogan wig/comb-over question. However, in our opinion, the production talents of Darren Emerson, Carl Cox, Tony Thompson et al just about have managed to keep Stuart and Orde smelling of roses. Funke Kugbola

★ ★ ★



MARK RAE
Rae Road (Grand Central)

Superb debut solo salvo from Mancunian label operative

Mark Rae, the shorter, humbler, less bespectacled half of Rae & Christian, had a tough brief for this, his debut solo album. Not only did he have to beat the unbridled soul drama of Rae & Christian's debut, he had to regain the goodwill lost with their second, coffee table-based snooze-a-thon. We're happy to report, however, that 'Rae Road' is a veritable return to former glories. With definitive torch songstress Veba back on board and a series of neat hip hop instrumentals in tow, as a 60-minute insight into the music that inspired Rae past (the cover features a picture of a primary school-aged Rae and a mate) and present, it takes some beating. He transcends his influences with some aplomb, while Veba shines bright on new single 'Lavish'. In fact, our only gripe is we'd have liked even more of her on 'Rae Road'. "You're gonna turn sour unless you make your move", she warns on the awesome Afro-shiver of 'Fold Or Flower'. You'd be a fool to ignore her again. Hire some large, clumsy men and a big fuck-off van and move to 'Rae Road' without delay.

Ralph Moore

★ ★ ★ ★



BOOM BIP
Seed To Sun (Lex)
If Edgar Allan Poe had made breaks they'd

have sounded like this. A bit

While 'Seed To Sun' sounds relatively trad compared to the gloriously deranged Doseone collaboration recently unearthed by Leaf, this effort from Louisiana DJ Boom Bip is still no straight-up hip hop record. Mixing ghost voices, eldritch drones, electro hymns and jazz breakbeats in the manner of DJ Wally or a more depressive Amon Tobin, sometimes a little less Doseone is more as the snappily titled 'Mannequin Hand Trapdoor I Reminder' conclusively proves. Uneasy listening and a future downbeat classic, this is a beguiling slice of American Gothic that should put Boom Bip firmly on the map.

Neil Gardner

★ ★ ★ ★



MAMBOTUR
Atina.Latino (Multicolor)
Electro-pop doodlings

with a side order of Latino vibes

There's no shortage of quirky, Latin-enhanced electropop being bandied around these days, from Senor Coconut and his Kraftwerk interpretations to Derrick Carter remixes of Bebel Gilberto: it's a growth industry, albeit one that doesn't take itself too seriously. You certainly shouldn't take this very seriously, because it's bubblegum electronica, designed to taste good for five minutes before the joke wears thin. Tracks like 'Richi' and 'Pichunco' sample some rooty-toot Latino horns and surround them with analogue kicks, squelches and belches, to mildly diverting effect. But if you're looking for substance, look elsewhere.

Cal Gibson

★ ★

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Bjorn Torske:
The mutt's nuts

slammer, but it's followed by some seriously experimental moments that will leave certain listeners a little confounded. That the title track is a blues-flavoured downtempo gem should tell you all you need to know – this is a deeper Cassius. Persevere and you'll reap the benefits.

Ralph Moore

★★★



**LE PEUPLE
DE
L'HERBE**
P.H. Test/

Two (PIAS)

Second instalment of beat cut-ups from the French grass people

'P.H. Test/Two' draws on the smoke of Seventies roots reggae, old skool hop hop, drum & bass, the horn-driven funk of the JB's and even a touch of hardcore for good measure! The high point comes with the scratched blaxploitation masterclass of 'Les Rues De St Paul' where horns swing through police sirens and dub-soaked hip hop grooves. Elsewhere, 'Loin Youth', 'Blunted' and 'Mr Nice' add a deep funk undertow to the dopey vibe. Le Peuple De L'Herbe want to place the legalisation of weed on the political agenda in their native France. In a country where you can be imprisoned for even using the image of a cannabis leaf, they may have the perfect weapons of choice: a supremely funky live show and a second album that, at its best, sparks as much as it smokes.

Martin James

★★★

"Like 'Green-sleeves' played on two milk bottles and a sieve"

BJORN TORSKE 'TROBBEL' (TELLÉ)



**BJORN
TORSKE**
Trobbel (Tellé)
Røyksopp

swear by the beat of Bjorn Torske. Here's why. . .

Clickety-clack, whiiir, blip. Just some of the super stereo effects put to great use by Tellé boss Bjorn Torske on his debut long player. Having unleashed Røyksopp and Annie on our eternally grateful ears, you might expect Bjorn to be heading for similar big room action, but 'Trobbel' is rather different. 'Maurenes Marsj' is the electronic equivalent of one of those funny little bits from Blue Peter where a Belgian man with a skin condition bowls everyone sideways with his rendition of 'Greensleeves' done on two milk bottles and a sieve. Great. Silly Scandinavian electronica from the edge of reason, if Bjorn Torske was French this review would finish with 'encore', but unfortunately Norwegian's never been Muzik's strong point.

Carl Stroud

★★★★



CASSIUS
Au Reve
(Virgin)

Freeform art washes amiably through Zdar and Boombass' second LP

Bringing in Jocelyn Brown on 'I'm A Woman' was a foolish move. A powerful soul vocalist she may be,

but her ho-hum take on that highly pedestrian trailer for this album was only slightly more exciting than Big Brother 3. We've been informed that it was made long before the rest of 'Au Reve' – and we wish they'd locked it away on the 'poor side' of their studio and then voted it out. That aside, 'Au Reve' is an excellent record. It revels in a blues

sensibility, avoiding pure club sounds almost entirely. The Saint Germain shimmer of 'Under Influence' – think 'Rose Rouge' remixed by DJ Deep – is more uplifting than a rampant Gossard employee and the Moby-esque 'Protection' is similarly luxurious. 'Til We Got U And Me' is the album's main dancefloor

DIGGING DEEPER

BUNCH OF FSOLS

Why have Future Sound re-recorded their new album. . . and ballsed it up?



Some nude ladies, immediately after hearing FSOL's new album

“so you're like a lover retracting their love?” says Future Sound Of London's Gary Cobain. “That's hard.”

Gaz has a lyrical turn of phrase and a speaking style that would see him win the Commonwealth Games spiritual verbiage gold medal with ease. But yes, Muzik is 'retracting its love'.

You may recall that we gave FSOL's 'The Isness' (recorded under their old Amorphous Androgynous alias) a Spinal Tap-inspired six stars out of five.

“Ludicrous and heroic,” and “flatulent, moving and monolithically impressive,” it was an album of extremes.

Why 'was', you ask? Well, would you believe it, the fuckers have gone and

re-recorded it. They've stripped out many of the album's more cosmic aspects, and fiddled with the track order so it comes in not with the bang of the percussive, flute-led, crusty 'Hallelujah' chorus that was 'Elysian Feels', but instead creeps in with a pair of mule-drawn ambient tracks. So what happened? Gaz has a lucid (and lengthily expressed) reasoning for the album's 'new direction'.

“I've been working on this record for five years, and there are about 20 different versions of it recorded,” he told Muzik. “I loved that incarnation that Muzik reviewed, but it just had too much male energy, too much darkness. I wanted to get away from all that

bullshit. The fact is that I could carry on working on this album forever, but I had to stop somewhere.”

Yes, but why stop with this watered-down version of 'The Isness'? It's not as if, even in this form, it's going to appeal to people hooked on the frosty digital sculpture of 'Lifeforms' or the crunchy electro of 'Dead Cities'. Art is meant to split opinions, to inflame debate; to be loved and hated. The version of 'The Isness' that Muzik reviewed would have done just that. The version you'll find in the shops may have its moments, but it's just a pale imitation of what it should have been.

Now, what am I bid for a rare promo CD of the original 'Isness' mix? (DB)

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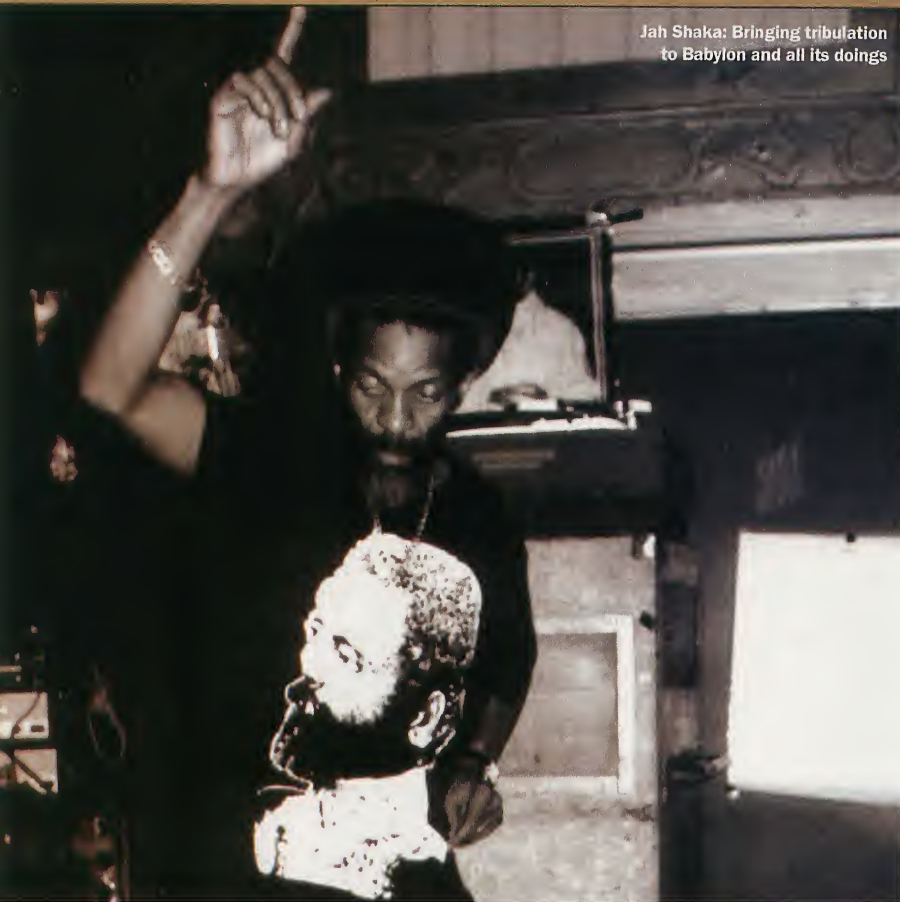
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Albums



Jah Shaka: Bringing tribulation to Babylon and all its doings



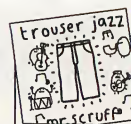
JAH SHAKA MEETS FIRE HOUSE CREW

Authentic Dubwise (Blow)
We think you can probably guess what this sounds like

Anyone who's ever felt like their lungs were going to pop through the top of their head as Jah Shaka cranked up the bass and, if you will, 'rinsed out the version' at one of his live sound system shak-outs will know what to expect here. The likes of 'Identity Dub', 'Homeland Dub', 'Intervention Dub' and 'Rastafari Dub' (spot the recurring theme?) are all about sonic space. So deep bass crushes your organs like an iron hand in a velvet glove, while pianos and chattering percussion ricochet around in your head like shrapnel. There are only three problems. There's really not enough variety for most tastes, and the digital production lacks both the warmth and the sense of creeping dread of King Tubby or Scientist. Oh, and your stereo will need to be the size of fucking Kingston to get the full effect.

Duncan Bell

★★★



MR SCRUFF Trouser Jazz (Ninja Tune)

13 tracks of Mrs Cruffage, some more jazzual than others

Mr Scruff loves old funk, fish and scrawling brilliant little 10-second doodles. That his debut album for Ninja shifted 200,000 units should come as no surprise: 'Get A Move On' remains one of the classiest trip hop-jazz tracks that Ninja's ever spawned. 'Trouser Jazz' starts off in similar form – the aching, awesome 'Beyond' is underpinned by the searing voice of Ms Seaming To and 'Come Alive' with Nico – no, not that one, she's dead – is an equally starry-eyed slab of Ninja pop. In comparison, Scruff's comeback single – the quirky, Moog-rumblin' 'Shrimp' – feels a little undercooked, and equally odd are 'Champion Nibble' and the wilfully tune-free 'Ug'. This time round, Mr Scruff's too often quirky where he should be crafty. For a hint of how much better this second album should have been, check the latest Lemon Jelly platter.

Ralph Moore

★★★



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PRIMAL SCREAM

Evil Heat (Columbia)

The Scream up to their usual tricks – musically all over the place, but still somehow great

As Primal Scream continue to widen and age at a (not altogether surprisingly) unnatural rate, one thing remains consistent. Call it bloody-mindedness, arrested development or genius if you will, but they still believe, they're still experimenting and they still fuckin' rock. Oh, and Bobby Gillespie *still* can't sing. 'Evil Heat' is a squalling electro-rock beast, with all the requisite moments of Scream beauty, anger and stoopidity in place.

'Deep Hit Of Morning Sun' is the perfect opener – a surging, lysergic electronic reverie directed by MBV's Kevin Shields, with Gillespie

in characteristic, 16 year-old goth-style lyrical form, musing on how "Suicides are beautiful" and seeing "Death in me/Death in you". However, any reservations are obliterated by the epiphany of the music – like 'The End' by The Doors updated for the 21st Century, only much better.

One of the most highly anticipated aspects of 'Evil Heat' is the long-awaited reunion with 'Screamadelica' producer Andrew Weatherall, and the results don't disappoint. 'Auobahn 66' and 'A Scanner Darkly' are stunning slices of ruthlessly efficient gorgeousness, cut to Neul's Krautrock blueprint. They're perfect examples of what the Scream do best – brazenly filching other people's ideas

and making them seem like they, the Scream, came up with them this morning.

Of the rest, 'Miss Lucifer' sounds like inadvertently hilarious 'electroclash' chancers Dakar & Grinser, while 'Detroit' ("I destroy everything I touch" sings The Jesus & Mary Chain's Jim Reid – clumsy boy), 'City' and 'Skull X' add up to a slight excess of Stooges-style zombie rock. Add a slice of curiously moving pseudo-religious twaddle ('Space Blues #2') to finish things off and boomp, there it is – another great, noisy Primal Scream record that will be loved and hated in equal amounts.

They probably wouldn't have it any other way.

Duncan Bell

★★★★



"Spare us a fiver, guv? I'm desperate"

Linda Clifford Sunshine

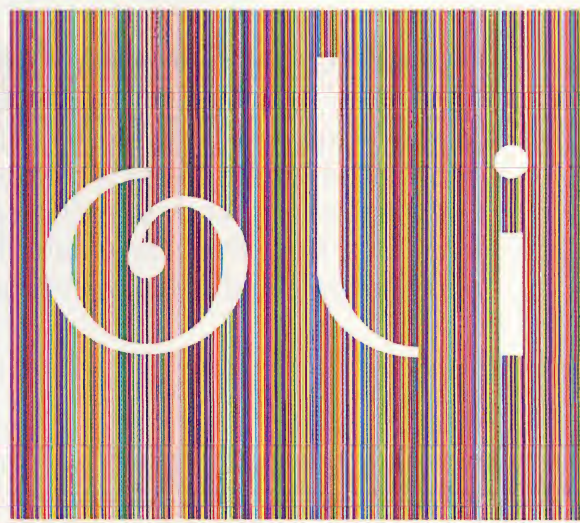
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THE THREE BIG ONES



SONAR 2002

(Sonarmusic)

Now in its ninth year, the Sonar electronic music festival in Barcelona boasts everything from odd white boys making a racket with laptops to very large black men playing techno. And this is the latest of their equally diverse annual compilations.

2001's instalment was a bit off, featuring as it did the obvious likes of Aphex Twin's 'Windowlicker' and Masters At Work, plus

interminable dirge vendors Sigur Ros and a load of tech-house. 'Sonar 2002', however, marks something of a return to form.

With highlights including the eerie breaks of Bomb The Bass & Lali Puna's 'Clear Cut'; Ellen Allien taking off her electroclash hat for the bleepy, LFO-flavoured 'Erdbeermund'; Donna Regina's gracefully mournful 'Driftn' Around', CD1, 'Sonar De Dia' delves deep. A few more rough edges might not have gone amiss, but as Jeff Mills' typically excellent 'Moody' and Yo La Tengo's beautiful,

cynicism-melting 'Sea Urchins' provide a perfect end to the Sonar day, it seems churlish to quibble.

The second CD 'Sonar De Noche' is less successful, with too much dancefloor functionalism. On the plus side, there are three classics – Luomo's 'Tessio', which is pure house joy, Kotai's throbbing 'Suker DJ' and Tuxedomoon Versus DJ Hell's alien punk-funk insurrection 'Luther Blisset'. Overall, then, this is a cool compilation – varied, fresh, and more likely to cause fiesta than siesta. (DB)

★★★★

SANCHO PANZA

Carnival (My Records)

Sancho Panza was Don Quixote's sidekick, but there's no tilting at musical windmills here, although this is pretty mental.

Rather than tying themselves down to one specific residency or a strict line-up of jocks, this Panza division has a floating line-up of mentalists, equally happy conjuring up funky, good-natured mayhem on a

party boat, at an intimate little jam at Lazy Dogger Ben Watts' pad in Royal Oak, or in one of London's multitude of art galleries, dirty basements and bars.

Here, it falls to the dynamic disc-spinning duo of Jimmy K Tel and Matt Brown to translate the Panza flavour onto record, and 'Carnival' is a party detonator. Jimmy sorts the 'Sunday' half of the mix with a low-slung mix of deep house dynamite, from the ever so classy 'Casa Forte' by Snowboy to the squelchy jazz of Tiefschwarz's 'Acid Soul'.

Old disco classics sit snugly next to the likes of Digs, Woosh & Mr Ski.

Matt Brown then takes things darker and dubbier with the predominantly vocal-free 'Monday' half of the mix. Once again there's a rash of classics from the likes of Francois K, Digital Boogie and Mettle Music, kicking off a soulful yet deviant and seedy selection.

Proof, if proof be need be, that you don't have to ram compilations with big choons to get the party started. Ay, and indeed Carumba.

Carl Stroud

★★★★



BONKERS

The Rezurrection (React)

The aghast cry goes up: "What's 'Bonkers' doing in The Big Three?" Well, it's here because it's big, big, big.

It's been a couple of years since the last 'Bonkers' compilation, but now happy hardcore has returned, as anyone who's heard Scooter's ludicrous cover of Supertramp's 'Logical Song' will know. 'The Rezurrection' features DJs Hixxy, Sharkey and Sy over three CDs. 'Sy's Old Skool Best Of Bonkers

1&2' (what a title!) takes us back to happy hardcore's mid-Nineties prime, when organisations like United Dance drew thousands of white-gloved devotees. Tunes such as 'Seb's 'Rainbow Islands' and Hixxy & Bananaman's 'Together Forever' are pure amphetamine cheese, with a deranged, fairground atmosphere.

Since those days, hard house has claimed much of the junior audience, yet now, suddenly, the E-teens want the original recipe again. Hixxy gives it to them, with a modern slant

– the vocals no longer sound like Pinky & Perky, and there's more MC shouting, Scooter-style.

Sharkey takes it further, with a kind of insane techno-trance ('trancecore', if you must). His mix is the most palatable, but the whole thing rattles along at such a rate that Terry Farley will be cowering under his duck down house duvet. Simplistic drug music for kiddy-ravers, perhaps – but you have to start somewhere, don't you? Thomas H Green

★★★

Compilations



PORNO CHIC 02 (Distance)

What's it all about? Smooth as Gabrielle Anwar clad only in margarine, it's house music which has decided to have a doze whilst listening to some jazz.

What's on it? Larry Heard mixing down Hanna Hais' 'French-beyond-the-call-of-duty' 'I Parait Pas Français' is a drowsy highlight, then there's Lenny Ibizarre's mix of Kings Of Tomorrow's 'Finally', Kevin Yost, Chez Damier, and loads of other lethargic but classy acts.

Any cop then? Distance admit the whole concept was initially a piss-take of the lounge/bar compilation glut, but their super-saave, casually cool choices put them ahead of the more ostentatious competition. To be honest, we have it on good authority 'Porno Chic' is what James Bond listens to these days. (THG)

★★★★



GLASGOW UNDERGROUND Volume 5 (Glasgow Underground)

What's it all about? Kev M's Glasgow Underground label takes a slightly different tack on their fifth compilation showcase.

What's on it? CD1 is unmixed and offers a spectrum of instrumental moods from Latin and jazzy to soulful and melancholy. DJQ with 'The Birth of A Beautiful Thing' and latest signing Rose Smith's 'Life Changes' are good examples. Romanthony's pumping 'Floorpiece' is also worth digging: "I am a DJ and this is my garden/I plant a seed every record I play/And it grows up a dancer". Nice. The second CD is more in keeping with GU's usual chunky house sound.

Any cop then? It may not trouble the charts but then good music seldom does. If you like it layered, sexy, sophisticated and with vocals, Glasgow's the place to be. (AK)

★★★★



CHOCOLATE INDUSTRIES Urban Renewal Program (Ninja Tune)

What's it all about? Tricky beats and fractured rhymes from the margins where electronica and hip hop meet, as Ninja shine the spotlight on the staunchly experimental Chocolate Industries imprint. Graff cover art from the likes of Kaws and Graphic Havoc.

What's on it? Mavericks Inc, essentially, as Mos Def, Tortoise, DJ Food, ELP and Aesop Rock concoct the nearest thing we have these days to complicated jazz. Apart, that is, from complicated jazz.

Any cop then? Sometime it's frosty and straight-laced, often it oozes the camp atmos of a creaky old horror movie, but the overriding vibe here is a touch depressing actually. And monotonous. (AC)

★★★



KWALITY ALBUM (React)

What's it all about? Dan Ghencia and Ralph Lawson celebrate Parisian floating club Le Batofar with a double CD of the slitheriest sex-house. If you're planning to seduce someone on your sofa tonight, keep this handy.

What's on it? Ian Pooley, Tony Thomas, Playgroup, Chicken Lips and more. Most of it relies on seriously greased, rollin', 4/4, liquid cyber-funk from names such as Faderflippers, Brian Aneurysm, and Fries & Bridges. It's not about who's on it, in other words, it's about where your head's at or who's giving it.

Any cop then? More cop than expected. It grips your ears by using a groove rather than momentous highlights. Stick it on when everyone's back to your pad post-club and there won't be any complaints till dawn. Some folks may even grow cuddly. (THG)

★★★★



EXTREME EUPHORIA Mixed By Lisa Lashes (BMG)

What's it all about? It's not 'extreme' as Muzik understands the word. There are no dwarves cutting themselves with razor blades. But then we operate on the seamiest margins of society, and Euphoria advertise their wares on TV. It's hard house, basically. Very, very, hard house.

What's on it? Three minutes in and we're already being treated to peaktime jaw-mashing euphoria courtesy of Lee Haslam's 'Music Is The Drug'. Elsewhere, Lisa Lashes chucks in favourites from her set (Paul Glazby's 'Motherfucker') and the odd exclusive (Lisa Lashes Versus Lab4's 'Unbelievable').

Any cop then? Yes. It's the sound of dance music eating itself, and it's got a voracious appetite. Lashes has got the mixture of whooshy noises, build-ups, breakdowns and film samples just right, and on CD one indulges in some choppy, tricky mixing. (AH)

★★★★



WESTWOOD PRESENTS UK Hip-Hop 2002 (Trust)

The DJ

What's it all about? Hip hop from the U to the Kizzay, put together by DJing legend and near-murder victim, Tim Westwood.

What's on it? 18 tracks by knowns like New Flesh and 57th Dynasty, and unknowns like (deep breath) London's New Delegates Of Major Stars. The best tracks tend to be the ones that incorporate outside influences - UKG on 'Fred Kruga's 'Thug Date' for instance, and Roots Manuva, 'Witness'-style techno bleeping on Blemish Featuring The Frontline Soldiers' 'Let's Roll'. The Lambeth Tourist Agency is sure to be pleased by 57th Dynasty's 'Hooligans', which suggests that any outsiders visiting Brixton will be violently mugged, but



ELP

most brutal boast prize must go to Outdave's 'I'll flick a frozen bogey in your eye'. Intimidating.

Any cop then? There are two problems with UK hip hop. One: it's too much like US hip hop, with bad imitations of Primo or Dre beats and put-on Yankee accents. Two: it's not enough like US hip hop, in the sense that nobody likes it. This, for all its lyrical bleakness and musical false starts, holds out some promise of improvement. (DB)

★★★★



SCION Arrange And Process Basic Channel Tracks (Tresor)

What's it all about? Alongside Underground Resistance, Berlin's Basic Channel are the techno legends. Despite only ever releasing nine records between 1993 and 1995, they pretty much invented 'minimal' techno and brought a grainy dub sensibility to the genre that's left them revered by furrow-browed baldies the world over.

What's on it? The BC back catalogue (including the caned-by-everyone-at-the-time 'Phyllys Trak II'). It's all remixed and re-assembled with futuristic software gadgetry by BC associates Scion, who add a Noughties dancefloor twist without compromising the original sound.



INTERNATIONAL DEEJAY GIGOLOS

CD6 (Gigolos)

What's it all about? Now that 'Emerge' and 'Sunglasses At Night' have died on their gold lamé arses, at least chart-wise, perhaps we can get back to enjoying DJ Hell's own-brand techno party music without having to call it (spit) 'electroclash'.

What's on it? Stomping Gigolo favourites (Terence Fixmer, Chris Korda, Vitalic), a few high-camp Eighties curios (Divine, Dominatrix 'Sleeps Tonight'), Dopplereffekt in customary Kraftwerk tribute mode, Fat Truckers with the sound of New York, and two low-key remixes from Fischerspooner. Plus Marc Almond's worst song ever.

Any cop then? Still fun, but with piss-poor chancers like Brian Molko and Siobhan Fahey apparently seeking to revive their flagging fortunes as synthcore DJs, the writing may be on the wall. (TM)

★★★★

DIGGING DEEPER

HEE-HONG DE LA CHILL! WHY ARE PARISIAN CAFES ALL PUTTING OUT ALBUMS?

Chill out may have been hijacked by the middle-aged before-their-time and Ministry Of Sound may be about the buy the Buddha Bar name and turn it into the chill out version of Hard Rock Cafe, but the Parisians are still doing it properly - playing diverse music to beautiful people in glamorous locations.

Nowadays, you can have a piece of this jet-set lifestyle simply by purchasing a CD made for a French hotel bar or cafe. The problem is, there are so many to choose from that it's hard to find the real deal in

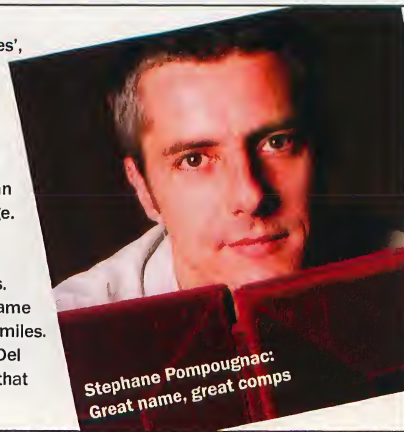
among the Franglais imitations. One man who was there from the start is Stephane Pompougnac. He puts together the super-successful 'Hotel Costes' series and spends his time travelling the world, doing parties in glamorous places. Why does he think this Paris thing works so well?

"You can dream to it, you can dance to it, be quiet with your girlfriend to it. And it's not music you hear on the radio!"

So you can live the dream for the price of a CD. But choose wisely - you want the business class

upgrade ('Hotel Costes', the first Buddha Bar albums, anything by Claude Challe, 'Private Lounge' or 'Paris Lounge' are all good bets) rather than the economy package. But even Stephane doesn't feel too bad about all the copyists.

"I did exactly the same when I started," he smiles. "I used to like 'Cafe Del Mar 1', '2' and '3' - that was my inspiration."



Stephane Pompougnac: Great name, great comps

words CHRIS COCO



DON LETTS Young Gifted & Black (Trojan)

What's it all about? Ever wondered what that music was that Eastenders' cool Jules always plays when he's on the rum, the weed or the pull? Well here it is: 50 classic tracks drawn from the ska and rocksteady archives so beloved of Norman Cook, Jon Carter, The Chemical Brothers and the rest of the old timers of Heavenly Social crew.

What's on it? Loads of top drawer ska and rocksteady from the late Sixties to the early Seventies. From the jubilation of 'Madness' through the rum-drunk and jumping 'Train To Skaville' and onto the street-tuff but soulful skank of Junior Murvin's 'Police And Thieves'.

Any cop then? Great. No previously undiscovered gems but pretty much a faultless collection. Set 'em up, Jules. (MJ)

★ ★ ★ ★



THE BIG CHILL Loves You (Beechwood)

What's it all about? The nation's favourite purveyors of recliner raving get together a comp that captures their laid back mindset in grand style. May go well with spliff.

What's on it? Largely eschewing your typical, designer ambient fare, this corrals a host of alternatives, including the bendy funky of Boomclick's 'Sights', the deluxe soul of Cinematic Orchestra's 'All That You Give', the gospel uplift of Mr Hermano's 'Free As The Morning Sun', the calm chimes of Laura B's 'LBL Beauty' and the Pink Floyd-flavoured easy pop of Nature Boy's 'Lessons In Love'.

Any cop then? Shucks. The love thang proves reciprocal. This stands proud in the insanely crowded world of chill out. (AC)

★ ★ ★ ★



OM_100 (Om)

What's it all about? San Fran's ever-prolific genre busters round-up 22 tracks from label favourites to celebrate their 100th release.

What's on it? Sonic know-how from the likes of house boys Rithma, Fred Everything, Johnny Fiasco, Soulstice and Kaskade, People Under The Stair's hip hopped 'The Bomb Combo' and phuture beats on Landslide's 'Don't Give Up Now'.

Any cop then? At the rate Om are firing out releases, the 200th celebration should be out next month, but quality goes alongside the quantity and Om remain a top-notch imprint. (CG)

★ ★ ★



NUKLEUZ PRESENTS HARD TRANCE

(Nukleuz)

What's it all about? Proper mental mental stuff with occasional 'euphoric' vocals which will cause the minority who resist dancing like village idiots to spit their false teeth out in disgust.

What's on it? High speed, saccharine melodies rampaging from the decks of Tillmann Uhrmacher and the Disco Brothers over two CDs. Mauro Picotto, Jones & Stephenson, Cosmic Gate, Rank 1, BK, Organ Donors, Members Of Mayday, Tiesto, CRW, Joy Kitikonti, and so on. If you like it, you'll love it.

Any cop then? There's nothing for those on a mission of discovery. There's plenty, however, for anyone who wants to grin joyfully across a room while shaking their raddled bod. Under the influence, Muzik firmly endorses 'Nukleuz Presents Hard Trance' though we occasionally grow long-windedly disapproving during sober critiques. So let's get nutted. . . (THG)

★ ★ ★



SCHOOL DISCO Summer Holiday (Columbia)

What's it all about? A proper, decent set of underground vibes. Strictly deep and progressive, innit?

What's on it? Starting with Wham!'s neo-illbient 'Club Tropicana' (bleak lyrics like "all that's missing is the sea" over an Eno-esque soundscape), leading into proper trackhead shit like Motorhead's massive hard-prog-tech anthem 'Ace Of Spades', Baltimora's evocative 'Tarzan Boy' (fuckin' HUGE on Ibiza in '91) and 10CC's dub-inflected 'Dreadlock Holiday'. It's a musical journey – one moment The Nolans are saying 'I'm In The Mood For Dancing' (FK Re-edit, natch), the next, Eddy Grant's saying 'I Don't Wanna Dance'. Contrapuntal!

Any cop then? If there's a better compilation than this released in 2002, we'll eat our pesty school uniforms, like the beered-up flock of cunts we are. The best mix since Coldcut's '70 Minutes Of Madness'. Proper. (DB)

★



DJ YODA How To Cut And Paste Volume 2 (Antidote)

What's it all about? More madcap mixology from the Groucho Marx of the mix-tape, as Yoda slices and dices contemporary hip hop into exotic and inspired silliness.

Who's on it? A pot pourri of Star Wars, long forgotten crap TV, easy listening, classic rap, an excruciatingly good Eighties megamix and John Cleese tangling with a rhubarb tart. What more could you possibly want?

Any cop then? The Christopher Walken does Han Solo insert is absolutely classic. I just hope Yoda's got a good lawyer. (NG)

★ ★ ★ ★



BAR-GROOVES Indian Summer (Seamless)

What's it all about? A bribe! Loads a Cobra beer and a packet of Bombay mix – hurrah! Your copy probably won't come with that taped to the front of it, but these two CDs of deep house are pretty good anyway.

What's on it? Easy going fare that will keep soulful house junkies and jazz heads happy – Frankie Knuckles' 'Keep On Movin'', Phunk Investigation, Hot Lizard's '165 Drop', Circulation, Timewriter, Jean-Jacques Smoothie: nice 'n' easy.

Any cop then? Not exactly a wake-up call to define a generation, but Muzik was born to chew this. The Bombay mix that is. The tunes won't have you reaching for the off button either. (THG)

★ ★ ★



BOY GEORGE In & Out (Trust The DJ)

What's it all about? The latest in the excellent TTDJ series sees Renaissance man George knocking out a dancefloor-friendly 'Out' mix, and a downtempo 'In' set. "I know what I like in my box," says George, in full Graham Norton mode. "It's hard, but it ain't house."

What's on it? On the 'Out' CD, Jon Carter rubs shoulders with the Plump DJs and George even pops in 'Julien' from his Taboo musical. 'In' is a more beguiling selection, mixing obvious chillers such as Röyksopp's 'So Easy' with the likes of 'Vitamin C' by Can.

Any cop then? "Not bad" just about sums it up. If the object of the exercise is to demonstrate the breadth of George's musical taste while simultaneously plugging Taboo, then it's a winner. But it feels a bit lacklustre, as if the Boy George name alone is meant to be sufficient. It's not. (AH)

★ ★



AS WE TRAVEL (Harmless)

What's it all about? 'Folk funk flavours' is the wording used on the cover – but since we're avoiding excessive alliteration this month, we'd opt for 'raw funk with a healthy interest in Seventies soul.'

What's on it? Shuggie Otis' 'Strawberry Letter' is one of the best examples of Seventies psychedelia ever (fact: the lyric refers to the scent of an ex-girlfriend's letters). The Isley

Brothers' 'Love The One You're With' has a rousing gospel sensibility that still induces rafter-raising today. Elsewhere, you'll find lesser-known gems from Terry Callier (the plaintive 'Candyman') and Jose Feliciano. Sandie Shaw's take on Led Zep's 'Your Time Is Gonna Come' is wonderfully out-there too. More please!

Any cop then? More soothing than a warehouse full of Radox. An ideal companion to David Holmes' 'Come Get It, I Got It'. (RM)

★ ★ ★ ★



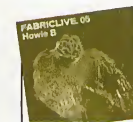
DANNY RAMPLINI Turntable Symphony (React)

What's it all about? The Great Ramplini goes rampant in the recording studios and produces a rather 'cut and paste' compilation of soulful house.

What's on it? Lots of drab numbers with husky-voiced Americans blurting out stuff about being happy, rejoicing, and the joys of being in love (Bobby D'Ambrosio With Alicia Hill's 'In The Spirit Of Love' is a great example, showcasing all three of these delightful elements). If you're strong enough to plough through those you're treated to an array of quality tunes like Big Bang Theory's 'Godschild', Boyd Jarvis' 'Sunny Days' and Todd Terry Project's 'Set You Free'.

Any cop then? Compared to previous efforts by the Runny Dumping. . . unfortunately not. (FK)

★ ★



FABRIC LIVE 05 Howie B (Fabric)

What's it all about? Versatility and ignoring the tunes in the 'hype' charts.

What's on it? Much stuff Muzik heard on release and thought, "How wonderful! Shame no one will listen to it without the right marketing push." These include Lydia Lunch chatting over the Dope Smugglaz, Terminalheadz' ace take on Lemonescents' 'Beautiful', I Monster (Medicine Mix), and loads of people you haven't heard of but would be wise to become acquainted with. Plus, naturally, Prince Far I.

Any cop then? Howie's maturity in years has given him the perspective to enjoy the odd and peculiar alongside the easily digestible. This loses its way towards the end, but it's an unexpected treat the rest of the time. (THG)

★ ★ ★ ★



The Great Ramplini:
Visibly delighted with
Muzik's two star review

Feat. CHRIS WILLIS

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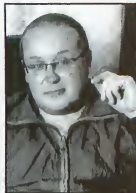
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REVIEWS BY TERRY FARLEY AND KEVIN MCKAY

A man with true 'Faith', Terry Farley weaved remix magic over The Happy Mondays and New Order with Pete Heller in the mid-Nineties. Kevin runs the classy Glasgow Underground label. The fifth instalment in his label's compilation series, the cleverly titled 'Glasgow Underground Volume 5', is out now.



VITAL RELEASE

AFROFIESTA

Afrofiesta EP (Atlantic Jaxx)

This killer Latin floorfiller harks back to the early Atlantic Jaxx days when Airto Moreira's 'Samba de Flora' was re-worked in the Basement Jaxx classic 'Samba Magic'. Afrofiesta are a collection of musicians and producers from Brazil, Ghana and Hungary and it is them we have to thank for the turbo-charged Latin mayhem of 'Para O Bem' and 'Wildlife Beats'. However, the cut that most DJs will be dropping their needle on will be the



Jaxx's 'Vengo Chico Mix'. Here, Messrs Buxton and Ratcliffe warp Afrofiesta's horn-tootin', conga-clattering original into a serious system-shaking groove that has 'summer' written all over it. If only we had a summer to accompany it. (KM)

★★★★★

MOTON 16

The House (Moton)

Moton is the sort of label you'll find plastered over walls in Tokyo record shops with 'played by Danny Krivitz' as the only piece of English written on the sleeve. Number 16 is a re-edit/extra production job on a long-gone Chicago house classic, 'Take It To The House' by Jine. In fact, it sounds so dated with its vocodered vox and analogue synth stabs that it could have been made by some wanker art student under the nu-electro banner. A bargain for black music heads everywhere. (TF)

★★★★★

MOTON 17

YU Fall (Moton)

Just like the number 52 to Shepherd's Bush, along comes another Moton, this one a re-edit of L'il Louis' 'YU Fall'. A big dark kick drum takes an esoteric piece

of jazz-house into dark territory. This got the queens and pill-heads screaming a few weeks back at DC10 and is without a doubt as good as any new house record this year. As always, Moton flip the A-side with a monster boogie tune. This time it's Debarge's 'Stay', which all you hip hop heads will remember as Biggie Small's 'Source'. (TF)

★★★★★

HIPP-E & TONY

The Sleeper (Siesta)

Siesta can do no wrong at the moment and this is another fine dancefloor explosion. Far from the tiring sound of reggae acappellas put through the delay machine, the erstwhile H-Foundation boy and the Tango label supremo deliver a hypnotic electronic journey in the same sub-aquatic style as FK's 'Time And Space'. (KM)

★★★★★

DEALERS CHOICE

Beautiful You (Urban Torque)

We don't hear the syrupy vocal chords of Azeem enough on record. Best known for his delivery on Attaboy's 'New World', he has also worked with Terry Francis and Only Child. On this, the sixth Urban Torque release, he teams up with Lee Stanley for a smooth, bass-bumping groove. (KM)

★★★★★

MUSIC FOR FREAKS

Washing Machine (Music For Freaks)

Those London freaks Luke and Justin join up with Chi-Town freaks Iz & Diz for a wonderfully old-fashioned acid trip. Driven by a funky bassline and brilliant ghetto vocals, this is truly twisted, yet not in that cliched, dark, cheap way. (TF)

★★★★★

PUDDU VARANO

Back To You (Murena)

Head straight to the Faze Action mix on this 12-inch. Here, Simon and Robin Lee twist Puddu Varano's energetic original into a spacey, percussive house groove complete with dubbed-out horns and big, lolloping bass. (KM)

★★★★★

LINDA CLIFFORD

Sunshine (One Little Indian)

The diva voice of Ms Clifford and the studio wizardry of Chris Lum and J-Jay was always going to be a winning combination, but this is the bollocks. Ms Clifford rolls back the years, sounding as fresh as she did when recording with brother Curtis Mayfield. I'll declare a minor interest in the affair, but to take any real credit here would be an affront to the three real talents at work. (TF)

★★★★★

GLAUBIC & HABERLAND PRESENT DJ MERSEY Sundae Picnic EP (Benchmark, US)

Slovakian DJ stars Maros 'Mr G' Glaubic and Martin 'Little Buddha' Haberland have more in common with early Nineties New York house producers than silly middle names. This is a sweet warm-up moment that would have fitted perfectly around the early releases on Nu Groove and Strictly Rhythm. (KM)

★★★★★

HANNA

Time (Viva, US)

This 12-inch is a game of two halves. Warren Harris' original mix of 'Time' is classic deep house with Rhodes piano and sultry vocal touches, while the Lawn Chair Generals' remix is the kind of twisted dancefloor hypnotics that suits small, dark sweatboxes. (KM)

★★★★★

HI-LO

Feverish (Music For Freaks)

Jerky leftfield vocals are the flavour du jour at MMF towers. Following Kenny Hawkes & Louise Carver's stunning 'Play The Game', German synth-masters Hi-Lo drop in with a spooky slice of female vocalled electronics that works best in Swag's 'Easy Pieces Vocal'. (KM)

★★★★★

DEMARKUS LEWIS

Da Music (Blue-M, US)

'Da Music' is the pick of this three-track EP from Lewis, the latest on Halo's Blue-M label. Big booming basslines, silky chords and funky ping-pong vocals create a cool, magnetic set-builder. (KM)

★★★★★

GREGORY

Tropical Soundclash (FAYA Combo)

The man from Paris creates another Afro-flavoured piece of French funk. Great choppy grooves, Fela-style guitar and wonderful, jazzy vocals ensure this is house at its best - innovative shit, and the biggest 'cool' record on the streets. (TF)

★★★★★

RALPH FALCON Every Now And Then (Lambs Unlimited)

Ralph Falcon of Murk made this simple, classic piece of modern Miami soul way back in the day. Now, the DJs who missed out then can sample its deep, deep vocal. Pete Heller's sat it so well in his new mix, it sounds like it was recorded yesterday. (TF)

★★★★★

BURDY

Doobie Da Da (Sunshine Enterprises)

The original and Solid Doctor mixes are cool, but the real star here is Michael Donaldson, aka Q-Burns. His uptempo jazz-house excursion may not be suited to many bigger floors, but it's one of the most refreshing and funky cuts this year. (KM)

★★★★★

ALICIA KEYS

Troubles/Butterflyz (J)

Alicia got the Chris Lum and Jay-J treatment earlier this year and now that dream team combination of fresh beats, bass and Alicia's talent is legally yours. Roger S's take on 'Butterflyz' is also very, very good, but it will be overshadowed by the wonderful 'Troubles'. (TF)

★★★★★

STEFAN GOLDMANN

The Shnic Shnac EP (Classic)

Recent Classic releases have seen Luke Solomon and Derrick Carter's label finding the button marked 'Monster Record' at every turn. But on this outing they showcase the deeper side of house music with the jerky synth groove of 'Missing Days' standing out. (KM)

★★★★★

IN ES PROJECT

I'm Feelin' Good (In House)

Poor old Nina Simone is dragged through the sampler yet again, in one of Todd Terry's occasional winners. A great first few minutes sees Simone and Todd taking things soulful and funky till those trademark drums crash in for a great Terrace-style tune. (TF)

★★★★★

STATE OF THE ARTIST

SECRET KNOWLEDGE

Kris Needs on his 'Mojo', his bunnies and his 'Pussy'



WHERE HAVE YOU BEEN SINCE 'SUGAR DADDY'? "I went through a rough patch, but I've been devoting my time to the studio rather than the pub this year." TELL US A LITTLE ABOUT THE ALBUM. "Wonder's coming back over to work on it in September. She's now based in Cleveland, Ohio. Me and Henry Cullen re-worked 'Mojo' and Jay Burnett

- who engineered 'Planet Rock' - worked on side C. It sounds like T Rex meets 'Planet Rock'!" WHAT ELSE ARE YOU WORKING ON? "I've been working with Michelle, who I met at the vet's. She whispers, shouts and makes a lot of noise. We've written a single called 'Chase The Pussy' and we call ourselves Bunnymad 69. DAVE The Drummer is in the band too."

FINALLY, HOW ARE THE BUNNIES THESE DAYS? "They're fine. One's called Mojo, another's called Buffy and the third's called Bunzilla. They're inspiring my music!"

'Mojo', with mixes by Scott Hardkiss, is out on August 19th on One Little Indian. 'Chase The Pussy' by Bunnymad 69 is out soon on God Made Me Hardcore

Sinéad O'Connor
TROY (the phoenix from the flame)



featuring remixes from
John Creamer/Stephane K, PUSH,
Rob Searle & Andi Durrant

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REVIEWS BY PEZZ

Pezz is the manager of Liverpool's 3 Beat record store, and makes records as Monza for 3 Beat Music. Pezz was at the Hacienda back in '88, and by the time you read this, he will have been best man at Dean 'Bizarre Inc' Meredith's wedding.

VITAL RELEASE

SASHA
Wavy Gravy (BMG)



The longest wait in dance history is over – Sasha has finally completed that elusive debut LP! Hopefully, we'll be seeing more from Sasha on a regular basis, because 'Wavy Gravy', the lead track from Mr Coe's album, is not your run-off-the-mill progressive release. Layers of mind-altering sounds intertwine and evolve over a very minimal breakbeat. In fact, in some ways it's not a progressive record at all – and at 140bpm, its

tempo is far removed from the average 130bpm release. Then again, when has Sasha ever done run of the mill? The king of progressive house is once again busting barriers and paving the way for all that will follow.

★★★★★

STEFANO GREPPI

Freedom Is (Alternative Route)

Following recent works for Plastic Fantastic's group of labels, Stefano provides a rather cool, dirty and downright groovy techy thang for the diverse Alternative Route imprint. Growling bass stabs, melodramatic pads and an early Nineties breakbeat all give it flair.

★★★★★

MOTIVE

Please Don't/Not Without Your Love (Viscous Discs)

After a dodgy start, this Fluid offshoot is now on a roll. Cusick set the wheels in motion and now Motive force that momentum home. This is brimming with everything from light acid and summery early morning pads to phat, progressive basslines and noodly, techy rhythms – top stuff!

★★★★★

VARIOUS ARTISTS

Special Edition 20th Release (Baroque)

All your favourites revisited with top new mixes. Satoshi Tomiie's dub mix of Interflow's 'Stroyreel' is simply awesome and on the second twelve, there's the truly fantastic 'Tilt Ragga Sub Dub' of Jay Welsh's 'Four Horsemen'. Finally, check Brancaccio & Aisher's Dub Mix of Manticore's 'Slaves'. An unmissable package.

★★★★★

TZSPUN

Lost Language (Music Now)

'Lost Language' takes Music Now's recent, quirky, tech-edged sound one step further. Exotic and eerie primeval chants are twisted into rolling bass that builds into a frenzy mid-way through. Worth checking even if the Music Now imprint doesn't usually tickle your fancy.

★★★★★

LEXICON AVENUE

From Dusk Till Dawn (Remixes) (Forensic)

This awesome New York tuff house groove from earlier this year gets the full progressive treatment from Sander Kleinenberg. As you would expect, the house vibe remains, but presented in a more imaginative and seductive way. Sexy filter movements on the riffs are the key to its success. Weekend World do a similar mix thing on the flip.

★★★★★

FILTERHEADZ

The One Who Got Caught (Pitch Black)

After a string of well-received, high profile remixes, it's time for an original single from the Filterheadz. True to form, 'The One Who Got Caught' is a deep, techy affair with a superbly catchy, percussive groove. A polished, progressive vibe slides into the mix, giving it more than enough for the average prog fan to get their teeth into.

★★★★★

SATELLITE

Peterpan Syndrome (Breed Audio)

When Flying Rhino, the godfathers of Goa, start a new label you know you are in for something a little left of centre! 'Peterpan Syndrome' is a rather fantastic piece that covers a wide spectrum of influences. I personally am buying right into this fresh outlook – you should too!

★★★★★

BROTHERS OF DUB

After Time (Forged)

Regular readers will be thinking 'bloody fool, he's reviewed this already!' Well, yes, I have – but it was last year and the thing is only just now going to be released. It's also been re-edited and its original 120 bpm have been pushed up to 125bpm to make it a little easier to program. Those not already aware of 'After Time' are in for a treat – it's quite simply stunning. It captures the true essence of house, the moods and the feeling. It's a record you'll still be listening to in 10 years. It really is that good!

★★★★★

MIKE MONDAY

T.F.D.T (Whoop!)

Mike follows his recent and rather large 'Can U Play Bass' with this solid, dancefloor-rockin' slab of electronica. 'Technoid Funked Up Disco Ting' is so called because, according to Whoop!, it cannot be pigeonholed. Sorry lads, it's progressive – it must be, it's on the Progressive Trainspotting page!

★★★★★

LUKE FAIR

Kritical (Black)

Another darker, more underground release for the Bedrock offshoot, 'Kritical' is heavily laden with skankin' dub reggae flavours. That's not a new idea by any stretch of the imagination, but this takes it further than any predecessors, and does so pretty successfully, too. 'Let You Know' on the B-side is a more typically minimal, tribal progressive tune true to the Black style.

★★★★★

SLACKJAW

Coming Back (Binary)

The guys down at Binary don't go about things in the same way as the rest and the sonic results are therefore totally unique. They've been known to miss the point in the past, but gradually their different techniques have been cleverly moulded and they're now producing some of the best material around. The phat prog groove of 'Coming Back' typifies this brilliantly.

★★★★★

MEDWAY & SEAN

CUSICK

Two of America's finest team up for a highly creative double header. 'Columns Of Clouds' is an incredible, ambient-washed, deeply seductive musical masterpiece. A fantastic, light breakbeat lies beneath, but this precious piece of work is not one for the main floor. 'Graffiti' takes on a more traditional style with a growling sub-bass and the full spectrum of sounds layered on top.

★★★★★

NO RELIGION

FEATURING GWENDOLYN RICH

The Bridge (SOG)

'The Bridge' is a love it or loathe it record. The Absolut & Greed mix rocks along, with nice rhythms pushing against subtle, washing melodies, a swirling break, and a female vocal. Flip it to the original though and it's a different story. A harmless enough intro moves to simple electric guitar stabs and a male vocal. Wait for it though! The breakdown tells a different story. 'Sur La Pont D'Avignon', the French children's rhyme, somehow sneaks in there! Cheesy or incredibly clever? Either way, it bloody works. . .

★★★★★

LATORO

Electric Sky (Renaissance)

Original and Lexicon Avenue mixes to choose from. The original, progressive mixes have that little something extra that many fail to capture, and the Lexicon Avenue mixes are – as ever – doing the business in a new, prog-tribal way.

★★★★★

ASYLUM SEEKERS

Eastern Asylum (Three)

What a great label Three is shaping up to be, and their – ahem! – third release sees the Asylum Seekers getting to grips with the new skool progressive sound. Mind-blowing moody melodic madness. The big boys ought to watch their back – the Asylum Seekers are coming, and they aren't just going to be providing cheap labour for the building trade!

★★★★★

SNAFU

Xsession EP (Sadie)

Although overshadowed much of the time by the bigger Dutch labels, Sadie have been quietly getting on with their business in the background, releasing one superb quality track after another. This one is more underground with a unique simplicity only found in Dutch productions. Simple groove, simple, punched-out bass and simple, filtering melodies. Simple!

★★★★★

SO WHO THE HELL ARE

LOUIS GASTON & STEWART ROWELL

Pod's producers, remixers and head honchos invite us into their twisted world



WHO OR WHAT IS YOUR INSPIRATION? LG: "Anything that makes the hairs stand on the back of your neck – a lot of film soundtracks are filled with such emotion."

SR: "Nile Rodgers & Bernard Edwards are a huge inspiration."

WHAT IS POD ALL ABOUT?

SR: "Making good house music, having a laugh, not taking it all

too seriously, and being skint." WHAT SETS YOU APART FROM THE REST? LG: "Being open-minded & versatile."

SR: "Being six foot four."

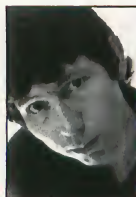
WHO WOULD YOU LOVE TO WORK WITH? LG: "The ultimate would have to be John Barry."

SR: "Rodgers and Edwards, Bobbie Gillespie or the one and only Mr Frank Sinatra."

WHAT'S YOUR FAVE PIECE OF STUDIO EQUIPMENT AND WHY? LG: "The Roland Juno 106 – fat as fuck. The kettle's essential too, you can't do without a cuppa."

SR: "The Ikea rubbish bin. It's in really smart chrome with a flip top action, and I play it rather well."

Gaston & Rowell's 'Summer Skies' is out now on Pod



REVIEWS BY DAVE MOTHERSOLE & JONAS STONE

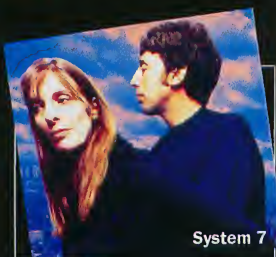
Dave DJs all over the world and is a resident at Positive Sound in Brighton and Electrolounge in London. He also hosts his own show on Kiss 100 (Tuesday 2-4am) and his new record – Mothersole & Haris' 'It Is What It's Not' is out now on Laus. Jonas runs ePM, who do PR for many top techno bods, including Jeff Mills and Green Velvet.



VITAL RELEASE

SYSTEM 7 & DERRICK MAY Mysterious Traveller (A-Wave)

A double pack of rare and unreleased remixes of tracks from electronic music's original odd couple. The Mayday mix of one of their first collaborations, 'Altitude', sees May's tough Transmat-style drums and gentle synths gel perfectly with Steve 'System 7' Hillage's psychedelic guitar. The brand new mix of 'Mysterious Traveller' brings many of May's trademark sounds and rhythms bang up to date



and is the EP's highlight. The second disc is May in full-on string mode with a beautiful new mix of 'Prototype' and a System 7 rework of 1995's 'Big Sky City'. A great collection – and one that's limited to just 2,000 vinyl copies worldwide. Don't miss out. (DM)

★★★★★

ACID KINGS

Acid Kings (Keys Of Life, Finland)

You could argue that making 100% authentic, 1987-style acid trax is bad for techno. You could say that music ought to be about going forwards not backwards and that this kind of thing is so utterly derivative and in awe of the past that it has no soul or character of its own. You could, but I won't, cos this sounds pretty good to me. (DM)

★★★★

PJ STROLLERMEETS The New Humans (Diet Strychnine)

This is a cool record. Great title; understated, almost punky artwork; no contact details and two tough, dubbed out, very useful tech-house tunes. Nice. (DM)

★★★★★

LOGIC BOX

Graphic (Visitor, Belgium)

When it comes to making funky, stripped-down tech-house, these guys are pretty much unbeatable. On their Adult Only and Combustible imprints, they've put out a string of firing releases and this is up with their best material. It doesn't do that much, but what it does, it does brilliantly. (DM)

★★★★★

LIKE A TIM

Disc 0 Tim (Clone, Holland)

Plundering the past is quite the thing in techno right now, and Ital-disco is a particularly popular source. Tim, though, has always possessed a great sense of melody and Ital-disco, like most Italian music, has always been rooted in melody. The cover's nice too. (DM)

★★★★★

SCAN X

Higher (F-Comm, France)

As usual in the pile this month there are loads of loud, discordant records that possess no real anger, but this is different. Based around a relentlessly looping, super-dark synth line, 'Higher' is a genuinely vitriolic piece of music. The flipside is an equally good, Red Planet-style groover. Good comeback. (DM)

★★★★

SINEMA

In My Eyes (Sound Of Barclay, France)

Another Ital-disco type tune, only this one has the potential to be huge. Penned by Grenoble's Kiko, its chord-changing Hi-NRG bassline, cheesy piano riffs and dodgy Euro vocals have 'Ibiza' written all over them. Think Gigolo with extra Camembert. (DM)

★★★★

GAETANO PARISIO

Chapter 6 (Southsoul)

Alongside Frozen, Southsoul represent a new, housier spin on the traditional Italian techno sound. More Mr G than Jeff Mills, the big midrange hooks that have always characterised the Naples sound are still here, but this new style is groovier, less percussive and way more bassline-driven. (DM)

★★★★★

SOULMATE

Mechanical Roots (Jericho)

Another strong release from Sam Geiser (Deetron) on what's become one of techno's most reliable labels. The lead track is typical Deetron – all quick-fire percussion and fast, bumpy beats. The flipside, meanwhile, sports a Moroder-ish bassline and some old school pads. (DM)

★★★★

FORTEK

Sky Shaper (Fortek, Holland)

The Literon mix of the lead track is the one to check here. A proper Saturday night track with a mad high-pitched hook and a rebel rousing breakdown, it's noisy, in yer face and totally unsubtle. Naturally it works a treat. The techno equivalent of one of X-Press 2's madder moments. (DM)

★★★★

K ALEXI

Take 'Em All – Pills, Pills, Pills (Kicking)

Seeing Green Velvet on MTV was great, but the downside to the huge success of 'La La Land' is records like this. "This one and that one, the red one the black one – fuck it, I'll take em all", says K over some dull, ploddy beats. Well, bully for you, my friend. The flipside fails better, but 'Essence Of A Dream' this definitely ain't. (DM)

★★★

FREDDY FRESH

Feel The Groove (Electric Music)

Electro, hip hop, gabba and ambient – Freddy's done the lot and he's as good at making up beat-driven party tunes as he is weird electronica. Here, he concentrates on the darker side of his repertoire with some moody, twisted, analogue-driven electro-tech. More armchair than dancefloor; listen hard and you'll hear something new with every play. (DM)

★★★★★

TAKAAKI ITOH

Identity EP (Continual)

Rob Alcock's imprint continues to slave to the rhythm's tribal manifesto, with Japan's Mr Itoh taking over the controls for a highly commendable double pack. Showing more than just a tight locked groove, Itoh's dark and all-encompassing beats create a mesmerising wall of sound that would most certainly feel at home in Lost's dark and cavernous spaces. One for the ladies, we reckon. (JS)

★★★★

DEETRON MEETS SAMUEL L SESSION Muchacho Ritmicos EP (SLS)

Two tracks each from techno's foremost percussion obsessives. And very useful they are too, especially as this time round they've embellished their maxed-out Latino rhythms with some gentle, Detroitian flourishes. The result is a bit like hearing B12 playing live at the Rio carnival. (DM)

★★★★★

LITTLE MIKE

Breakfast Of Champions (Casa Del Soul, USA)

Denver's Casa Del Soul has to rate as America's leading tech-house label and even though this isn't one of their best releases, it won't do them any harm either. As usual with this imprint, it's all about punchy, minimal grooves, but what makes this stand out is the use of some decidedly off-kilter sounds. (DM)

★★★★

HARIS & DEDAN

Electro Oro (Laus)

Sampling east European gypsy chants and recording tracks in the traditional 7/8 tempo of the southern Balkans alongside yer dad, as Haris has here, is fairly unorthodox behaviour in tech-house circles. But fear not, those of you not quite ready for the Macedonian electro vibe can go for either the straight 4/4 mix or Asad Rizvi's rather spiffing re-rub. (DM)

★★★★★

ALEK STARK

We Love You (Disco B)

Hailing from that hotbed of electro, er, Madrid, star whore Alek Stark delivers a wonderfully dark and melancholic, yet energetic slice of modern robo-pop with pulsating riffs and requisite cheesy lyrics about robots from outer space. But what really makes this shine is the hi-energy sheen that coats the menacing and atmospheric underbelly, resulting in a real polished gem, and one of the surprise packages of the year. (JS)

★★★★★

STATE OF THE ARTIST JAY TRIPWIRE

Vancouver's foremost producer talks tech-house and Trannies



HOW WOULD YOU DESCRIBE YOUR SOUND? "Deep, druggy, West Coast tribal, with a hint of acid, a big fat bassline and a bit of the London underground sound all mangled into one."

WHAT ARE YOUR INFLUENCES? "Tyler T-Bone Stadius, old Housey Doingz records, MAW bonus beats, Eddie Richards and more recently Hipp-E, Tony, Halo,

Joeski, Onionz, the UK tech-house posse, Adult Only and Brett Johnson."

YOU'RE FROM VANCOUVER. WHAT'S THE SCENE LIKE OVER THERE? "Things are up and down here at times, but the Lotus Club is fairly consistent, and the Saturday night there, Deepen, is an integral part of keeping the right things happening."

TELL US SOMETHING SURPRISING ABOUT YOURSELF. "I'm a crazy Transformers collector [if you have any, contact him at jaytripwire@hotmail.com], I'm a vegetarian, and I'm obsessed with eating as varieties of olive as I can."

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REVIEWS BY LEE FOSTER

Lee's been a DJ for more than a decade. Despite a recent bout of food poisoning, Lee remains a fan of barbecues and attends Newcastle College on a full time HND in Music Production during the week. That debut album is only a short thought process away. . .

TOM SLIK Space People (Skills Recordings)

With a style that fuses elements of UK hard house and trance with their American equivalents, Tom Slik is one of the most interesting up-and-coming West Coast DJ/producers. 'Space People' is a feisty trance romp, giving a clear indication of the musical direction that the trance scene is taking over the pond. (LF)

★★★★★

DJ MIKE Ravin' (Blutonium)

Stand by for action! Phew, it's all going mental over here, a little bit like the newest addition to the Blutonium catalogue, 'Ravin'". Don't let the title put you off, this is a quality track that will decimate the dancefloor in an explosion of colourful sonics. Nuns and old ladies who cross-stitch cute cushions might not appreciate the ferocious hard trance that's on hand with the DJ Virus remix. (LF)

★★★★★

TELESCOPE Melody (Fluid)

No home, realistically, should be without a whacking great telescope. How the hell do you expect to spot killer comets, rogue asteroids and intrude on your neighbour's privacy without one? Swedish based Telescope, meanwhile, are two producers who have produced an eye-opening trancer that is sure to please those who do not own a telescope but perhaps buy records. (LF)

★★★★★

2PLAYERS Signet Remixes (Afterglow)

Occasionally, a record is so compellingly trancey, that when you try to listen to it while typing a review, you find yourself being sucked into a trance, totally forgetting what to type. When the record ends you think, "bloody hell, that was good, what is it?" before realising you know what it is because you are trying to write about it! The 'G&M-Project' remix here has that effect. (LF)

★★★★★

JAM X & DE LEON Can U Dig It? (Serious)

Serious have made possibly one of their best ever signings, with the banging trance track 'Can U Dig It?'. The immediately recognisable sample, from the movie The Warriors, is the basis for the track, while Jam X and De Leon's evil throbbing style will once again prove to be too much for people who have skulls made out of cardboard. Woody Van Eyden's mix, minus the sample, is excellent. On a similar tip, Durango 95 put an awesome spin on things. (LF)

★★★★★

QED Hardly A Day (Five AM)

In a sharp direction change, Five AM smartly about turn, re-channelling their energies into this euphoric, uplifting trance release. At times, decent vocal tracks can be hard to find, but at the moment, the scene seems to explode with them! QED's effort is definitely aimed at the more mainstream clubber, but the production and arrangement will enable crossover potential to trance lovers everywhere - check the cheeky vocoder vocal effect. (LF)

★★★★★

MTW Until The End (Audio Rehab)

Lost that early morning zing? In need of something to dust the cobwebs from that sleepy, somewhat frazzled brain? Fear not, look no further than MTW! Featuring hard, banging kick drums, rip-roaring acid synth lines and more energy than a nuclear power station, when played loud at 7am, this will make those early Monday starts seem like a trip to your local club. How we laughed, ha ha! (LF)

★★★★★

FLESH & BONES I Love You (Eduardo Belvino Mix) (Multiply)

After hearing the Minimalistix one-sided version, I was loath to listen to this mix, fearing a similar acoustic atrocity. Luckily for my ears, and thousands of record-

buying clubbers, this is not a bad track at all. Incorporating a sexy, whispered female voice, saying, surprisingly enough, "I love you", Eduardo's mix is a holiday record if ever I heard one. (LF)

★★★★★

OCEANLAB FEATURING JUSTINE SUISSA

Sky Falls Down (Captivating)

'Clear Blue Water' was one of those cracking records that could shift even the most depleted dancefloor up a gear at any time; expectations must be high for this follow-up release. Predictably, it has a very similar production theme, using soft piano lines, resonating stabs and the mesmerising vocals of Justine Suissa. The resulting track is very good, but might benefit from a tougher remix. The ladies will love it though. (LF)

★★★★★

SNAP VERSUS PLAYTHING

Do You See The Light? (Data)

This is a classic that most DJs will possess and have fond memories of. Data have brought it bang up to date, with a glut of remixes, but the question must be 'is it any good?' Push offers a very trancey, vocal-driven interpretation, which is the better mix, while Steve Murano turns in a harder 'Charva' mix that will appeal to the gold-adorned tracksuit posse. . . Hmmm. (LF)

★★★★★

MARC AUREL Running (Neo)

Running very quickly: that's exactly what I'll be doing from the Marc Aurel "Oh look someone has replaced my music with a Mini Babybel and invited me to a cheese festival on planet Gorgonzolatron" club mix of 'Running'. It'll sound great in the local pub after 40 pints and a late night curry. Luckily DuMonde is on hand to strip away the rather annoying vocal, preventing this from 'Running' straight over the edge of the cliff. (LF)

★★★★★

VITAL RELEASE

JAM X & DE LEON MEETS TOM WAX Louder/Softer (Bullet Proof)

Some of the most crushingly fiendish hard trance producers at large in the music world today have hatched a plan. A plan to unleash a torrent of music so intense that it would make a meteor crashing in Siberia seem like a Skoda backfiring. Jam X & De Leon are past masters when it comes to powerful, yet adult music; Tom Wax is one of Germany's most prolific producers. But wait, there's more! Michael Hennes and Kai Winter - aka Hennes & Cold - have crafted a remix that will



have your ears crying "this can't be true!" Once the initial shock has subsided, you will notice remixes from Nu-Renegades on a hard house tip, and an equally banging re-rub from Illogik of Insomniacs. Four devastating mixes then - if you don't find one you like, perhaps you should be reading Basket Weaving Monthly. (LF)

★★★★★

IL FUTURO

Il Futuro (idropthebomb.com)

The following vague details were made available about this track via e-mail: 'They are Swedish' and 'Grrrrrrrr it's massive'. Well, what more can we say? That in-depth profile covers every aspect of the release, answering any niggling questions you may have! Might we also add that this is brain-blowing trance of the highest order. (LF)

★★★★★

DJ ENCORE FEATURING ENGELINA I See Right Through To You (Serious)

One of the more commercial tracks that filter through, this has 'girly anthem' stamped all over it. But combined with tight, colourful

production and kick-arse vocals, this is more infectious than the Ebola virus. Pulsar's remix is excellent; the flip has the original and Fridge versions. Trainspotters take note: this is the theme for the Danish Big Brother. (LF)

★★★★★

DUMONDE

God Music (Superstar GmbH)

Does God enjoy music? If he exists, and the heavenly host has access to a stereo, no doubt he must enjoy a little bit of pulse-racing trance. DuMonde, well known for making crunching hard trance, here battles it out with Cosmic Gate, who are on top form with a powerful, non-cheesy remix. Better than heavenly choirs and harps any day. (LF)

★★★★★

LABEL STABLE: BXR UK

It sounds like a lorry firm but it isn't! Mark Wilson is in the hot seat. . .



How did it all start? "Mauro Picotto started BXR, as an offshoot of Media Records Italy, in 1992. The label created its own 'Mediterranean progressive' sound; Mauro's hard work DJing in the UK helped promote the imprint and the sound became more popular with support from all the top DJs. BXR material has released on Nukleuz Green and

had a massive impact in the UK - Mario Piu was also very influential in creating the sound by producing tracks with Mauro." Future plans? "A compilation of the *creme de la creme* of the last five years' work is out in the autumn. There will also be new releases from all the BXR artists like Franchino, Ricky le Roy, Mario Piu and Ricky Effe."

What's hot for BXR? "CRW's 'Precious Life' and Mario Piu's 'Believe Me'."

A few words of wisdom? "You have to lead from the front by creating a unique sound that will stand out."

Joy Kitikonti's 'Joydontstop' and Mauro Picotto's 'Back To Cali' are out soon on BXR UK



REVIEWS BY MARK KAVANAGH

Hard house and hard working, Mark runs Baby Doll, a label he describes as "different to everyone else because we're Irish." He's also got singles and remixes due imminently on Elasticman, Fevah, Hard Dance and Stimulant. Phew...

VITAL RELEASE

BK
Hardbeat 20
(Nukleuz Blue)

After the massive success of his summer anthem 'Revolution', the Brenda Keen machine goes into overdrive with the latest instalment of the hugely influential 'Hardbeat' series. The fabulous 'Wanna Ride' picks up where 'Revolution' left off, effortlessly building a hypnotic, techno-infused groove before teasing in bright synth stabs and twittering acid lines, eventually adding a shiny and explosive riff that



ensures the peak-time programming it deserves. Keeping both his sets of fans happy, the accompanying 'POS 51' is a darker techno excursion that revolves around the shouts of a raucous MC, shouting "He's back and he's bad". He's not wrong.

★★★★★

UK HARD TRANCE

Volume One (UK Hard Trance)

Lee James and Spencer Freeland launch the new HoneyPot with two galloping Euro-trancers ideal for the current climate. But they're indicative of a 'nice' element creeping into the trance side of things this summer, and we should all be careful that the cheesy Ferry Corsten disease that killed trance in the late Nineties doesn't infect our scene. Nice is not, you know.

★★★★★

EUFEX

Second Thoughts (Ravage)

Dark, noisy, scary... welcome to 'Second Thoughts', where an evil bassline battles it out with a battering ram of a kick drum, and you can feel your gut rumble and your co-ordination wobble! Equally savage is 'It's Time' which rumbles its way through quirky noises and

FX galore before climaxing in overtly hoovertastic fashion.

★★★★★

ALAN PULLEN

Wound Up (Class A)

Dublin DJ Alan 'Padré' Pullen launches his own label with a pair of anthems-to-be. Hard-assed 'Wound Up' bumps and grinds through insistent melodies and acidic bursts, while the mesmerising epic 'BB Breakdown' is, as the title suggests, centred on a massive two and a half minute breakdown with a very high 'what the fuck is that?' factor. A stunning debut.

★★★★★

ANDY FARLEY

Your Fear (Nukleuz Blue)

There are shades of 'Age Of Love' in the menacing 'Your Fear', which sees Lord Farley return in a tough

and techy frame of mind. Mark Richardson's radical overhaul steals the show through pounding drums and an NRG bass overlaid with acidic synth lines and a gargantuan riff with big chord changes.

★★★★★

MARC JOHNSON & DMF

Crunchy (Elasticman)

You could be forgiven for thinking these mixes are labelled the wrong way around - the excellent 'Crunchy' is an exuberant bouncer with the energy, style and drive of Elasticman himself, Ilogik. The 'Ilogik Re-work' therefore heads in a different direction, with a techno slant and some buzzy synth work propelled by an Ingo-style bass.

★★★★★

LEE HASLAM

Music Is The Drug (Tidy Two)

Tidy's Head Of Music is back with two takes on trance. 'MITD' takes an aggressive approach: pounding bass and beats topped with rattling percussion and abrasive synths driving you to the superb, lush breakdown. 'Your Serve' is quite wimpy in comparison, and reminds one of a mid-Nineties hit from Mrs Ping & Mr Pong.

★★★★★

BARRY DISTON

DJs Take Control (Sundisessential)

The latest release from the north's biggest club asserts that "DJs take pills to stay awake" - if only pills and not powder were still clubland's drug of choice. Charlotte Birch's brisk remix grabs the honours with its military marching drums and catchy riffs.

★★★★★

BASE GRAFFITI

Spray Can (Tripoli Trax)

Bouncy in a not so obvious way, 'Spray Can' has familiar vocal snippets prodding the infectious synth stabs before the hoovers and crazy synths take over during the breakdown. The new version of my all-time BG fave 'If You Have It' disappoints, however.

★★★★★

CHRISTIAAN

Life's A Bitch (Cutting Soundz)

Using "Can't get a man, can't get a job, life's a bitch" from Sister Bliss' mid-Nineties hit, Christiaan follows his recent Frantic single with a boisterous and bouncy outing. It's driven by train bells, with sharp synth stabs and acidic licks leading to a big room riff that works a treat. Flipped by the dated-sounding flavas of 'The Chatter'.

★★★★★

VINYLGROOVER & THE REDHEAD

Hardbeat 21 (Nukleuz)

The first Hardbeat EP not from the desk of young Brenda Keen features two remixes of previous Vinylgroover singles. Jon Doe's fiery and aggressive remake of 'Don't Hold Back The Music' features one of his typically emotive stadium-house breakdowns, while Andy Farley adapts his thunderous techno pose on his new version of 'It's About Time'.

★★★★★

PIERRE VAN HELVIG

Ghetto Blaster (Frisky)

There's not a lot to 'GB' - Germanic bass and beats underpin a fucked-up percussion loop and the "I feel it" vocal. Less is often more, but not in this case. Thankfully, the Frisky boys save the day with a vibrant remake driven by an occasionally filtered offbeat bass that makes more use of the main percussion loop and adds a new riff after the breakdown. Big fun.

★★★★★

THE PHAT CONTROLLER

Dizzy (Vacuum Limited)

Only 1,000 copies of this in circulation, as Ingo dons two of his many pseudonyms for some more cheeky fun. The bright and bouncy 'Dizzy' borrows the same Klubheads vocal used by the boy wonder on one of his early singles, and the incessant riff is like a trippy fairground ride. 'Thunder', by Avis Van Rental, is dull and dark by comparison.

★★★★★

VARIOUS ARTISTS

Hard Trance EP (Nukleuz Blue)

Two of this year's most impressive production talents on a roll. James Lawson builds a deliciously funky rolling groove on 'Energeize', and the infectious main riff is top notch. Mark Richardson's 'In A Trance' has a tough European edge and floaty pizzicato hooks. Strictly speaking, neither is actually 'hard trance', but who cares about titles when the music's this good?

★★★★★

PAUL MADDOX

Tension (Tidy White)

The new series of limited edition releases from the House Of Tidy kicks off with the second effort from Paul Maddox. 'Tension' is a head-on collision between slithering hoovers and rattling techno drums paired with the much more exciting 'Confusion', a straight-up hard houser with raw and dirty vibes and a killer riff.

★★★★★

C4

Higher Level (Honey Pot)

Hot on the heels of the Jon Doe remix of 'Higher Level' comes two blistering new treatments from the always reliable Roosta. His powerful 'UK Hard Trance Mix' and 'UK Hard House Mix' are similar in style, the former adding the hardest edge, with infectious synths, booming basslines and big beats giving this German trance smash new UK flavas.

★★★★★

EJ DOUBELL

Corestar One (Intensive Music)

First Lady of Trade, Emma Jane makes her debut on Duty Free's new offshoot with an exciting and melodic take on the UK hard trance sound. Lots of noisy drums that I love, progressive synth lines with an uplifting feel, and a funky twist guarantee this maximum rotation. The more experimental 'Quietman Remix' suffers from 3D syndrome - it's Deep, Dark and Dull.

★★★★★

LABEL STABLE

ELASTICMAN

With label boss and 'power-trance' party animal Ilogik



HOW WOULD YOU DESCRIBE YOUR PRODUCTION STYLE? "The latest stuff is what I'd call 'power-trance'. It has the melodic elements of hard trance and the energy of hard house."

WHO WOULD YOU MOST LIKE TO REMIX? "I'd love to do Tony De Vit's 'Don't Go Away'." [A boring Trainspotter writes: he means 'Feel My Love', which was

re-recorded with the 'Don't Go Away' vocal after a Mrs Woods single with the same 'Feel My Love' vox as Tony had planned to use came out first.]

ARE YOU A TRAINSPOTTING BORE OR PARTY ANIMAL FROM HELL? "The latter. I usually don't get home until Wednesday."

WHAT MAKES AN ELASTICMAN RELEASE SPECIAL? "The energy!"

WHO'S INFLUENCING YOUR SOUND AT THE MOMENT? "BK. He's making great stuff right now."

WHAT'S IN STORE? "The label keeps building, so my aim is to keep the momentum going. I want to sign more tracks too."

The Ilogik remix of DMF & Marc Johnson's 'Crunchy' is out now on Elasticman



REVIEWS BY TAYO & DOM B

The gracious host of a Friday night show on Kiss FM, Tayo has been busy compiling a new comp called 'Mob Deep' for – yes! – Mob Records. The intrepid Dom B out of The Stanton Warriors, meanwhile, has been busy making edits of classic house tunes while DJing in far-flung corners of the universe.



VITAL RELEASE

APOLLO KIDS Freak The Funk (Fat)

Fat Records was set up by Paul 'Trouble' Arnold as a logical extension of his long running weekly night at Brixton's Bug Bar, where the beats are tough but funky. All the label needs to do is attract the same number of fit girls and they should be sorted. Here, Apollo Kids follow up 'The Wrath' with more funk-fuelled breaks that punch above their weight. As befits drum & bass veterans, the production is as tight as a Sunday school sister. The kind of



breaks that people who don't think they like the sound can totally get into, and a party breaks vibe that self-appointed connoisseurs can get down on with without fear of having their ghetto pass revoked. Seek out immediately. (T)

★★★★★

HYBRID

Visible Noise (Distinctive)

One for the Hybrid groupies out there – and everyone else, we shouldn't wonder! A different sound for the Welsh warlocks – the A-side 'Visible Noise' starts with a 4/4 thunk before exploding into high octave breaks, and the flip, 'Know Your Enemy' is another change of pace, with a staccato drum pattern that still rolls on the dancefloor. Dead clever and a progression in more ways than one. (T)

★★★★★

MOUSSE T FEATURING EMMA LAMFORD Fire (Koma & Bones Remix) (Peppermint Jam)

The well-established, quality German house label enlists the equally talented K & B to break up their new release. The boys deliver in style, utilising a small part of the

vocal, underpinning it with a heavyweight mix of beats and pulsating bass, combined with interesting sounds and spot-on production. Koma and Bones show their pedigree again. (DB)

★★★★★

X-PRESS 2 Smoke Machine (Koma & Bones Remix) (Skint)

Koma & Bones seem to be right at it in the studio at the moment, and a good thing too. This bootleg has been knocking around on CD for a while now, but Skint have done the decent thing and released it. It basically keeps the original groove but steps up the drums into a rugged percussive break. It can work on both a house and breaks level – it would be good to see more breaks edits of good house tunes being released. (DB)

★★★★★

KRAFTY KUTS Bunka Buster (Against The Grain)

The Krafty One comes over all bassline with his heaviest slammer yet. 'Bunka Buster' could be utilised by the CIA in Afghanistan for its heavyweight delivery and penetrating beats: not for the faint-hearted, and perfect for a Boutique set. If Ed Rush and Optical made breaks they'd sound like this. Scary. (DB)

★★★★★

DEEP IMPACT Future In Paradise (Plastic Raygun)

The second thing we've heard from these two Leeds chaps and again, it's ace. Steppy drums and a bass growl might sound on paper like an average garage track, but this is an understated roller that has you jiving and lindy hopping before you know it. A name to keep a close eye on. (T)

★★★★★

DAN F & JP OLIVER Interceptor (Disuye)

Fourth release from much vaunted Hong Kong producer. Both sides put the emphasis on well sculpted beats and a constant, menacing bass growl, though the less obvious 'breather' on the flip wins the day. Not for Sunday morning listening, unless of course you're still wearing last night's lunatic grin. (T)

★★★★★

ALBINO ALLSTARS Rumbleweed (Mob)

Beefy drums kick down over murky, dubby bass in this tracky, 4am-style groover. For me, the 'Quiet Killaz' remix on the flip has all the markings of a big room breaks monster. But there's no nasty n-school noiseline, just a solid groove tweaked in all the right places. (DB)

★★★★★

AFRIKA BAMBAATAA Funky Heroes (Krafty Kuts remix) (Acetate)

A bizarre hook up on paper, and equally odd on wax, as Acetate draft in the Hardest Working Man In Breakbeat to play around with the midtempo house mediocrity of the original and turn it into the bumpy electro funk we know and love Krafty for. Funky enough for the girls and enough bite for the boys, Krafty's way really is the Third Way. Does that make him the Tony Blair of breakbeat? Ha! (T)

★★★★★

THE BUZZARD NECKS King Kong (Nu Poodle Breaks)

The name might make you think that someone had resurrected Bentley Rhythm Ace for some comedy breaks, but you'd be wrong – 'King Kong' is very good. It's equipped with a housey, break-tech shuffle so reminiscent of Bushwacka you'll be surprised he didn't make it. One for the Subterranean/Whoop crew and no mistake. The midtempo 'Violation' on the flip also rocks like a bastard. (T)

★★★★★

BFX Moving Out Of Sane (MFC)

BFX spent last year collaborating with others as Sensei on esteemed labels such as Functional Breaks and TCR. 2002 sees Ben Affects going it alone with some dense electro-funk. Coruscating breaks, fashioned in the US, but cool enough for UK chin strokers and club kids alike, especially with three mixes to choose from. (T)

★★★★★

THE PEBBLEPUSHERS Tear The Fucking Beach Up (white label)

Inspired by the beach extravaganza that was Normstock, this breakbeat beach booty is perfect for a weekend rave in Brighton. The Pebblepushers drop wave after wave of gritty, oceanic grooves which move up and down like a sand dune. Dig this one up immediately if you can! (DB)

★★★★★

RAW AS FUCK Another Homicide (white label)

This tune is kinda raw, reminiscent of early Genaside II or Shut Up And Dance. Skanking reggae samples, dirty basslines and rolling beats – you know the formula. But just put this on a proper sound system, preferably outside, and watch the sub-bass do its work. A track for the summer festivals. (DB)

★★★★★

FREDDY & HERMAN Aquarius (Deep Impact remix) (City Rockers)

This well-received house track is improved upon with a skill breakbeat remix from Deep Impact, which is moody and broody, without resorting to comedy basslines and industrial noise for impact. Skippy without being two-step, ravey without being hardcore, this is one that should stay the distance. Ace. (T)

★★★★★

LAJ & QUAKERMAN Lewd Rudiments (Leaf Recordings)

Hailing from America's West Coast, this label is better known for house. But hidden away on its 'Living Room Chronicles Volume One' is this slightly downtempo, deep breaks cut. It won't really fit into a peak time set or anything like that, but it's a very well produced groove, which sounds great loud. One for the headz. (DB)

★★★★★

IRUS Beyond This World (Non Stop)

Basically a Jungle Brothers breaks bootleg. But where others would cheese it out, the Stateside DJ responsible for this keeps it deep, rolling and, above all, fresh. The other side, entitled 'Nuttin' But Gangstar' is an instrumental that I can see all the UK garage boys getting on. It's refreshing to hear tracks with production like this; let's hope Non Stop Records keeps 'em coming. (DB)

★★★★★

IN MY BAG BLIM

Breakbeat pioneer and TCR golden-boy BLIM picks eight tunes keeping him 'Lost In Music'



KOMA & BONES 'POWERCUT' (REMIX) (TCR) "The b-line's based around that wicked, little-used riff from the original. Twelve eyes good, two eyes bad." RHYTHM DIVISION 'CHUNK' (W9Y) "The title says it all!" BLIM & MEAT KATIE 'COMING TO' (TCR) "This has a little bit of both of us in it, probably the bits we kicked out of each other while making it."

WHIPLASH 'GHETTO TEARS' (PHIL KIERAN MIX) (LOADED) "A Kieran killer." BILL HAMEL 'PHAZON FREQUENCY' (BLIM'S STEADY MIX) (F3) "I don't think this is coming out so I'm still playing it!" KLAUS 'G'S GROOVE' (CD-R) "Klaus from 2 Sinners gave me this to play and it's become a stalwart opener."

ARTIST UNKNOWN 'NOW THAT WE'VE FOUND DUB' (CD-R) "Third World's vocal turned into a lovely, warm, dubby, party toon." QB PROJECT 01 'IN TIME' (LONDON BREAKS CD-R) "Pete Parsons' rolling breakbeat." (GW)

BLIM's new EP 'Driving' is out now, with his full length album 'Lost In Music' to follow soon

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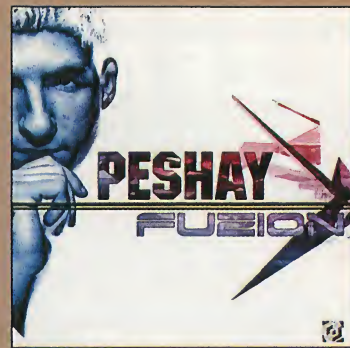
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REVIEWS BY NED DENNY

Normally resident above a humble kebab house, one of Ned's recent adventures took him to Iceland in search of Trabant. Ned is the only man alive who works for both Muzik and The New Statesman, where he writes about art.

VITAL RELEASE

MATHEMATICS Jersey Deep (Defunked)

Defunked keep on disproving any negative association their ironic imprint name suggests. This is yet another example of how their percussively rich, swinging, soul-deep beats – courtesy, this time, of Brooklyn production collective Mathematics – are way ahead of the pack. The title track sticks to the Defunked formula of melodramatic diva emoting, sweet strings and a gently galloping break, but turn to 'It's In The Way' for some



ultra-new flavours. A smart, rolling break, some weird, darkside sounds and – on top of it all – an uplifting piano riff straight out of an early house anthem. Simple, slightly odd, deeply beautiful: this is a label that just keeps getting better and better.

★★★★★

VARIOUS ARTISTS Anything And Everything Volume 2 (Commercial Suicide)

I've always liked Klute's stuff in the past, but I can't really get to grips with his new Commercial Suicide label. This second EP opens with Calibre's 'Proof Positive', which is slightly lacklustre beats-wise, but has a deep, powerful bassline. The techno vibes intensify on Klute's own, plodding 'Get It Away', while Total Science's 'My World' and Concord Dawn's are all crash-bang-wallop and not much fun at all.

★★★

SUBJECT MATTER On Line (Hardleaders)

A tense, nervy, chopped-up break introduces this old school rinse-out from Subject Matter. If that doesn't make you suspect the involvement of Total Science, then the ghost

train sound effects, bass-zaps and overall crispness surely will. Flip to 'Dig This' for some nonchalant, albeit slightly heavier, vibes.

★★★★★

SONIC & SILVER On The Hanson (Metalheadz)

Straight after the visionary darkcore-isms of 'The Harder They Come', their recent Timeless twelve, Sonic & Silver come firing on Metalheadz with some even nastier ting. 'On The Hanson' borrows heavily from Digital & Spirit with its clipped, stilted, industrial-dub vibe, the breaks surging convulsively through eerie, Arctic-bleak soundscapes. Lonely beats. Over on the AA-side, 'Into The Light' the utopian shimmers and ricocheting breaks of liquid funk take a trip through the desert. They get better and better.

★★★★★

NOS Chameleon (Dispatch)

Hidden Agenda's Nos comes with a nice little rhythm track reminiscent of SS's recent stuff, packed with strange bass quivers and nice little percussive touches but slightly let down by a thin, tinny-sounding break. Flipside 'Believe Me' (Acetate & Renegade Mix) has some good sounds but is hobbled by a lame, Ram-style break.

★★★★

RATTY AND TANGO Senseless (L-Plates)

Hardcore we come alive! Ratty & Tango's L-Plates debut opens with a drum pattern of unbridled viciousness, an arsenal of strange sounds shadowing it like ghosts. And that's before the bassline even kicks in. Over on the flip, 'Inventa' brings an oppressive eeriness, Doc Scott-derived darkcore snarls, pummeling breaks and, beneath it all, a neat little bongo-flicker that's wariness personified.

★★★★★

CONCORD DAWN Morning Light (Timeless)

There's been a whole lot of talk about these two New Zealanders recently, but nothing they've done has justified the hype. Until now, that is. Reprising the pumped up, vocal-led, ultra-hardcore style of people like John B and Teebee, 'Morning Light' is a relentless barrage of steely breaks. Equally good, 'Check This Sound' surges forward on a bed of industrial terror noise and clipped, chattering drums. Another killer from Timeless.

★★★★★

DJ DAMAGE Point Of Tension (Outbreak)

Two different versions of the same track, starting with the hard-edged bass bursts and Dillinja-style drums of Danny C's mix. It's generous of Damage to keep letting his remixers have the A-side, but on this occasion it's the original that steals the show. There's nothing flashy about it, but the tight drum patterns and melancholic strings build into a classy piece of jungle blues.

★★★★★

PERFECT COMBINATION Get It Together EP (Moving Shadow)

A near faultless EP from Perfect Combination. The title track immediately grabs the attention with its stealthy beats and hypnotic vocal, while flipside 'Hypnotize' brings some equally tight, haunted, 'Apache'-driven funk. 'Stringz' is more glacial drum battery, 'Power Within' bringing things to a chilled, downtempo conclusion. Cinematic drum & bass of the highest order.

★★★★★

INFLUX DATUM/ NARCOSIS So Sweet/Fright Night (Industry)

Right back on song, Influx Datum come with a laid back little stepper that's highly reminiscent of Justice's early stuff. Aside from some lovely robotic rhythms, it's

also got a hypnotic vocal and the most addictive flamenco lick since Marky & XRS Land's 'LK'. Flip to 'Fright Night' for a wholly different flavour, the heavy industry vibe tempered by expansive string vistas and spectral piano licks. Two good!

★★★★★

GRIZZLY NG Tube (Jungle Voodoo)

It's the intensity of newcomer Grizzly's latest twelve that sets it apart from the darkside journeymen. The breaks on 'NG Tube' and flipside '292.3' dart, flash and flicker rather than plod, bringing hardcore rage rather than industrial drudgery. And if the title track veers uncomfortably close to the gabba zone, '292.3' redeems things entirely with its hardstep drums, razor-edged breaks and the general impression it gives of ferocious, unbridled energy.

★★★★★

SPECIALIST ALBUMS

PARADOX What You Don't Know (Reinforced)

Here's someone else who's gone the distance. Remember Mixrace's stuff on Moving Shadow back in the early Nineties? That was Paradox. So was the artist known as Alaska, not to mention all the stuff he's done under his usual name. His latest album isn't so much drum & bass as proper, old-style breaks (James Brown as opposed to IIs), a collection of live sounding drum rhetoric that'll be a goldmine for those in search of easy-to-use breaks. He even goes so far as to call four percussion-only tracks 'Sample Me'. Raw.

★★★★★

VARIOUS ARTISTS Visions (Looking Good)

More polite beats and watercolour moods from Good Looking's sister label, saved in this instance from irredeemable inoffensiveness by the inclusion of Avid Nation's wonderful 'Sax Appeal'. Yeah, the

title's awful but the track itself is a deep, crisp, sax-laced roller with a phenomenal bassline. Anthem material. As for the rest, it's dinner party jungle all the way.

★★★★★

VARIOUS ARTISTS Can You Draw Sound? (Architecture)

Ink, DJ Kwest and J Dub (aka The Architex) have been putting out quality drum & bass since 1995, and this second compilation on their Architecture imprint gives a nod to practically all styles since then. So Ink & J Dub's 'Think'-propelled 'Feel Da Heat' harks straight back to the starry-eyed breaks of their early Basement releases, as does opener 'Picture This' from Ink, J Dub and Loxy. Ink and D Kay's 'Avalanche' is closer to the industrial-tinged breaks of today; Ink & J Dub's 'Scourge' references the current techno vogue; while Dylan & Loxy's phenomenal 'Warmachine' is hardcore raised to another level. Best of all, though, is Keaton's 'Dance Of The Titanium Minds' remix.

★★★★★

STATE OF THE ARTIST PANACEA

Germany's breakbeat rave mentalist reflects on his new-found 'Underground Superstardom'...

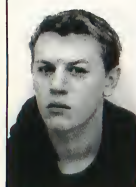


DOES IT MATTER TO YOU WHAT THE UK D&B FRATERNITY MAKE OF YOUR STUFF? "When I started, people like Doc Scott played my stuff, but after I did an interview about the way UK drum & bass people looked down on foreign producers that soon stopped! I mean, I'm not English and I don't see the point of pretending I am."

WHAT'S YOUR AVERAGE FAN LIKE? "Most of them seem pretty regular. They usually just come up and ask for really obscure old shit I made years ago!" YOU LOOK VERY DAPPER ON THE SLEEVE: DID YOU SPRAY PAINT THOSE CLOTHES YOURSELF? "No, actually the clothes were designed by Kate Ruth, who designs for Kylie and Alicia Keys."

I'm really into fashion, and the way it connects with pop. I used to be a bit of whale but then I lost some weight and got into that pret-a-porter shit. If I ever quit music I'd start making clothes for a living." (BW)

Panacea's 'Underground Superstardom' LP is out now on Position Chrome



REVIEWS BY DOUG COOPER & MARINA FORSYTHE

"Falaraki is rammed," says Doug, "but I hear that Ayia Napa is not." So now you know. 4 Liberty's fast-rising A&R hotshot, Doug's tips for 2002 include Dizzy Rascal and Wiley, who are part of the Roll Deep entourage. His co-writer in crime is intrepid music events manager Marina Forsythe.



your two-step fast, dark, and grimy, this is for you. (DC)

★★★★★

WILEY ESKIMO (Wiley Kat Recordings)

Wiley is currently considered by many to be one of the best producers from the scene. This latest release on his own Wiley Kat Recordings finds him collaborating with the Roldeep's Dizzy Rascal over some seriously r&b-influenced two-step beats. There's an instrumental on the flip, and this is nothing less than a new style of UK garage. (DC)

★★★★★

SHELLEY NELSON Find A Way (K Warren & Syphon Mixes) (PDC Audio)

Shelley Nelson comes back in full effect with the follow up to her club smash 'Something In Your Eyes'. There's a very radio-friendly rub from K Warren, while Syphon offers a breakbeat dub. This looks set to be a smash in the charts due to its catchy hook, which will stick in your mind like the speeches of Ian Duncan Smith don't. K Warren has worked his magic once again. (M&M)

★★★★★

MIKE 'RUFF CUT' LLOYD Smell Some Greens (Locked On)

18 months ago, Mike 'Ruff Cut' Lloyd gave us 'Down' with Zed Bias, which was a huge hit with the underground. He has now teamed with newcomer Julius to produce a dark four-to-the-floor-flavoured track. Prepare for this to damage your airwaves – it's blowing up nicely with the pirates, which with Mike's renowned ear for a top tune is little surprise. (M&M)

★★★★★

DANNY FOSTER & MISCHIEF MAKAZ FEATURING VULA Butterflies (Wyld Pytch/WEA)

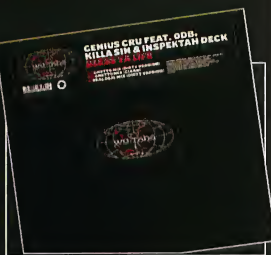
Already causing a storm up in Radioland, 'Butterflies' features the delightful sweet vocals of Vula – a girl from whom we will no doubt be hearing a lot – and looks set to be one of this summer's biggest anthems. Mischief Makers deliver an upbeat dub with strings punctuating the track. This infectious single will set the dancefloor alight. A crossover monster. (M&M)

★★★★★

VITAL RELEASE

GENIUS CREW FEATURING OL' DIRTY BASTARD, KILLA SIN & INSPEKTAH DECK Bless Ya Life (Incentive)

Since their huge debut single 'BoomBoomBoom Selection' the south London collective has been relatively quiet, but as they say, 'bad boys move in silence', and whoever hooked up this collaboration with the legendary Wu Tang Clan deserves to be called a genius. The rugged two-step riddim track was produced by Shaun T, and



the lyrics call for an end to the tit-for-tat shooting that's becoming as much an issue in parts of the UK as it is stateside. A strong comeback, and a great marrying of the UKG and hip hop worlds. (DC)

★★★★★

INNER CITY Big Fun (Lingo)

This classic Eighties soul/techno track has resurfaced once again, in a UKG style. Inner City have added a thumping two-step backing track, but have been very clever in the way that they've kept the original instrumentation and vocals. This is definitely a track to get all those wallflowers dancing – those old school days are coming back. (M&M)

★★★★★

ARTWORK Red (Big Apple acetate)

A fresh three-track EP from the Big Apple stables. Artwork (aka DND) is dominating the scene at the moment, and this EP sees him heading in a more experimental and underground direction, with strong techno influences. If you like

Garage

TRAINSPOTTING



REVIEWS BY ALAN RUSSELL

Depending on who you ask, Alan is either a pillar of the UK underground or an utter bastard. Either way, his position as head of Black Vinyl Records, and his ongoing career as a DJ, producer and party promoter all speak for themselves. . .

VITAL RELEASE

ANTHONY FLANAGAN It's Alright (Sfere Recordings)

I've been caning this soulful offering from Kerri Chandler and Dennis Ferrer's great New Jersey-based label on CD-R for months, and I can't get beyond Dennis F's 'Bounce And I'm Out' mix, although Kerri's mix is cool and there are two nice dubs as well. It's pure soul all the way, as vocalist Anthony Flanagan oozes emotion while beautiful, real strings prove their worth again and tight drums,



sparse percussion and lush harmonies complete the picture. It's the strong lyric and great vocal that lifts this out of the ordinary though, proving again how important good songwriting really is.

★★★★★

DALMINJO Bossa Note (Deeplay Music)

In complete contravention of the 'Rules Of Garage', this is not from NJ and there's no big vocal, but it's still the real deal. With hypnotic disco-vibed grooves, Philly strings, Chic guitar, minimal vocal harmonies, beefy brass and relentless percussion, the 'Dalminjo Disco Note' mix here is pure Paradise. JASK provides a nice, deep version as well, completing a very fine release.

★★★★★

JON CUTLER FEATURING SARAH ANNE WEBB Dawn (Papa)

Quite a result here for London's Papa Records, as Jon Cutler provides them with not only a name and some kudos, but with a damn fine record as well. 'Dawn' is full of strong hooks and has a great chorus, which is always handy, but Sarah Anne Webb's whole contribution is spot on, with a good-enough song and sweet harmonies. Cutler pushes all the right buttons as usual, with nice live guitar and lots of fresh touches. Class.

★★★★★

BRENT LAURENCE FEATURING SHAWN BENSON

Seattle's Brent Laurence is building his London-based Sound Consortium label nicely, varying between straight-up, dubby floor-fillers and quality soulful vocal stuff like this. Featuring the well-travelled and now Las Vegas-based Shawn Benson, this is sweet without being sickly, and fresh without being raw. Nice selection of dubs as well.

★★★★★

ANN NESBY Praising His Name (Basement Boys, US)

Not sure when this is due or if I'm meant to be reviewing it yet, but what the hell. Teddy and Jay are back on track with a new label deal and this fierce slice of full-strength gospel garage should remind anyone that they are still the dons of this style. Ann Nesby has one of the finest, biggest, purest voices in the business and this righteous slice of God-fearing old school pleasure gives her plenty of room to shine.

★★★★★

MILTON JACKSON Incidental (Bear Trax)

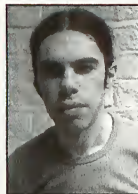
Barry Christie may still be only 20, but as his recordings as Milton Jackson have consistently shown, there's a very mature musical head on those young, Glaswegian shoulders. The old CD-R version I've been playing credited this as 'Human Fly', but it's out now as 'Incidental', which should tell you something. It's a prize combination of spaghetti western guitars, a moody, atmospheric bassline and some Seventies murder mystery interludes – very cinematic and very fresh.

★★★★★

YUKIHIRO FUKUTOMI EP (King Street Sounds)

Featuring a tasty Danny Krivit re-edit of the brilliant 'Love Each Other' that features Blaze hero Josh Milan on vocals, this jazz-tastic four tracker from King Street neatly blends deep, Afro vibes with Latin percussion and heaps of jazz-funk sensibility. But it's the Krivit re-splice that makes this one worth grabbing.

★★★★★



REVIEWS BY TONY FARSIDES
Ibiza-loving Londoner Tony spends his time listening to music and amassing urban gossip from around the globe – he's heard, for instance, that Damon Albarn has asked The Neptunes to produce the new Gorillaz LP. . .

VITAL RELEASE

EVE FEATURING ALICIA KEYS
Gangsta Lovin' (Ruff Ryders/Interscope)

With Ashanti/J-Lo producer Irv Gotti behind the desk and Alicia Keys singing the chorus, Eve has assembled a dream team for the first single from her forthcoming third LP 'Eve-Olution'. However, if the rumours circulating as I write are to be believed, the dream could be turning into a nightmare, with legal wrangles over clearing Keys' parts meaning the record may not see the light of day



beyond North America. As for the record itself, it's not as instant as 'Who's That Girl', but the chorus, which cleverly borrows from Yarbrough & Peoples' classic 'Don't Stop The Music' does its job well. Could it all be marketing hype? We'll wait and see. ★ ★ ★ ★

BEENIE MAN FEATURING JANET JACKSON
Feel It Boy (Virgin)

Beenie Man first hooked up with The Neptunes for 'Girls Dem Sugar' a couple of years ago and now reunites for a similarly up-sounding summer jam called 'Feel It Boy'. Like its predecessor, it grows on you, and Janet's guest appearance makes you dream of what a proper Jackson/Neptunes collaboration might sound like. ★ ★ ★ ★

TRUTH HURTS FEATURING DJ QUIK
I'm Not Really Lookin' (Aftermath/Interscope)

The uptempo West Coast gangsta soul track is perhaps more representative of Truth Hurts' debut album than the twisted Eastern beats of her all-conquering

debut smash 'Addictive'. A slick, uptempo groove and some really soulful vocals are topped off by a guest rap from the singer's producer DJ Quik. Different to its predecessor, but a real grower. ★ ★ ★ ★

MONICA
All Eyez On Me (J)

There's always been the suspicion with Monica that she's never really lived up to her early potential. Applying the obvious comparison between her and her one-time duet partner Brandy, Ms Norwood wins every time. This new single reunites Monica with Rodney Jerkins, who produced her and Brandy's 'The Boy Is Mine' but unfortunately the magic isn't there this time round. Even the use of Michael Jackson's 'P.Y.T' can't lift this run of the mill effort. ★ ★ ★

RASHAAN PATTERSON
The One For Me (MCA)

The spotlight's been on him recently as Oscar-winning actress Halle Berry's husband, but Mr Patterson here returns to his day job with a new single, which will be featured on a forthcoming 'Best Of' album. The fact that it's a 'Best Of' rather than a 'Greatest Hits' underlines that despite his huge fan base (particularly in the UK) actual hits for Rashaan have been a bit thin on the ground. This new uptempo, boogie-feeling single is a case in point – it's great, but somehow lacks that 'X' factor. ★ ★ ★ ★

DAVE HOLLISTER FEATURING CAM'RON
Keep Lovin' You (MCA)

Ex-Blackstreet singer Hollister continues to put out r&b with a ghetto edge and he's found his perfect foil here in the form of Cam'Ron. The sort of track that would probably make more sense if you were listening to it while driving round in a 4X4 in the States. ★ ★ ★

NOVEL & KOOL G RAP
He Can't (Rawkus)

Since last year's excellent 'My Life' there's been a slight feel of diminishing returns with the Kool G Rap r&b-flavoured collaboration singles which Rawkus have been trotting out. Male vocal backing is provided by Novel, who appear to be a new male r&b group. But this is the slowest of these offerings so far and not essential. ★ ★ ★

BRITNEY SPEARS
Boys (Jive)

Featuring Pharell from The Neptunes but apparently not a Neptunes production, this drum and guitar-orientated 'Co-Ed' remix of Britney's new single continues to push the Queen of Pop into more funky areas, while avoiding sounding too 'grown up' or pretentious. Not as good as 'Slave 4 U' but fair enough. Maybe someone should start applying the same skills to pop stars over here. ★ ★ ★ ★

BOYZ II MEN
Relax Your Mind (Arista)

Boyz II Men celebrate 10 years in the business with a change of label and strong new single featuring generous help from Faith Evans. The track is a smooth, midtempo effort with Evans riffing on De Barge's perennial favourite 'I Like It' towards the end of the track. If the words Boyz II Men usually just make you want to yawn, this new single may well help to change your opinion. ★ ★ ★

AUDYA
Hot 2 Deff (BAM)

Taken from the 'Dub Plate Pressure' album compiled by Choice FM's DJ Jigs, featuring unreleased cuts from US production houses, this four-to-the-floor male rap/vocal r&b track samples Susan Clarke's 'Deeper' for its infectious chorus. It's hard to believe that a track this good would have just sat on a shelf. Available on a limited edition sampler which also features the excellent 'Do U Wanna' by ex-Zhane singer Jean Norris, which was reviewed here last month. ★ ★ ★ ★

STYLES
Good Times (I Get By) (Ruff Ryders)

Styles from The Lox is ready to pick up where Cam'ron's 'Oh Boy' left off with the first cut from his forthcoming debut solo album. Produced by Swizz Beatz, who's back on fine form, it speeds up vocal samples from an old Freda Payne cut to Minnie Mouse effect. The sort of record that will be huge in New York. ★ ★ ★ ★

THA RAYNE
No Love (Divine Mill/Arista)

Another fine offering from producer Kay Gee's new label imprint Divine Mill. Forsaking his usual uptempo good-times feel, the beats on this piano-led workout are slower, letting Tha Rayne really rip with their vocals. If you liked Isyss' recent single 'Day And Night', you'll really like this. Quality stuff. ★ ★ ★ ★

JOE
What If A Woman (Jive)

'If it ain't broke, don't fix it' is obviously the maxim which has led to Alistar remixing his third Jive single on the trot. For this latest venture he utilises a loop from War's 'Slipping Into Darkness', but thankfully not in an obvious manner. Mr Cheeks provides the intro rap and almost steals the show. A good club track. ★ ★ ★ ★

TRIN-I-TEE
5:7 Holla (B-rite Music)

Trin-i-tee, as the name suggest, are a female, gospel/r&b act and they're here to provide us with our second funky gospel cut of the month. In its original form the tune is perhaps a bit too funky for its own good but in the 'Urban' remix an Eastern backing is added that transforms the track entirely. A smart little tune that's well worth the effort it will take to hunt down. ★ ★ ★ ★

CRUSH SOUNDS
FEATURING INDIAN BREAKS

Holler At Me Now (AV8)
AV8 Records climb aboard the Eastern beats bandwagon. This twelve features a cut-up of Truth Hurts' 'Addictive' on one side, and three 'bengin' bhangra' cuts that fuse Eastern percussion with hip hop and full-on Indian vocals on the other. The best cut, 'Pubiabi', references Busta's 'Put Your Hands Where Your Eyes Can See' and may be useful in the mix. Can we have some poppaddoms as well, please? ★ ★ ★ ★

MARY MARY
He Said (Columbia)

Rodney Jerkins stays with the same buzzy electronic beats he used on Brandy's 'What About Us' for this new single from the popular female US gospel duo. It hasn't got the chart-conquering potential of Mary Mary's 1999 international hit 'Shackles' but it is one of the stronger r&b cuts this month. ★ ★ ★ ★

STATE OF THE ARTIST

RAYVON

He's good mates with Shaggy. But don't let that put you off



In case you'd forgotten, Rayvon was the guy singing the hook on Shaggy's 'Angel'. Not surprisingly, he shares a lot artistically with the Shagster, mixing ragga with pop, and 'chatting' with singing. But now it's time to step out from Shaggy's shadow.

"I been doing this for 10 years plus," says the Barbados-born Brooklyn dweller, "so yeah, I

think my time is due. But nothing happens before it's ready. My new joint has already been Number One In Hawaii, San Diego and Oklahoma City, so I guess it's my time now."

The joint in question is 'My Bad', the title track from his forthcoming album. Flip it, and you get '2 Way'. Both fuse ragga and hip hop street elements with

a radio-friendly pop sound, and both showcase his style.

"If you're familiar with Rayvon from the past," he winks, "you're certainly going to be feeling Rayvon in the present, cos it's 14 headbanging tracks, straight to the head from my heart." (MD)

'My Bad', the album, is out now on Big Yard Music Group/MCA



REVIEWS BY DR BOB JONES

The world's most soulful white man, Dr Bob dispenses goodness on *The Surgery* (BBC London 94.9 FM, Thursdays, Midnight-2am). He's just come back from the Nu Jazz Festival in St Petersburg. How were the Russkies? "Very deep and soulful."

VITAL RELEASE

JODY WATLEY

Photographs (Chilli Funk)

This gorgeous slice of soulful dance comes to you via Japan – the lady has her latest maxi, 'Midnight Lounge', released via Universal over there. It's one helluva coup for this UK indie imprint to pick up on such a prestigious release, as Ms Watley is instant on the ear and easy on the feet, with definite crossover appeal. Touched by the golden digits of Phil Asher's *Restless Soul* and London's fast-rising East West Connection, this has



an immense feelgood factor glistening all over it. Pure quality all the way and, if played by those that know, an anthem is definitely on the cards. A piece of black gold that should please everybody. ★★★★★

LOUIE VEGA & JAY SINISTER FEATURING JULIE MCKNIGHT

Diamond Life (Distance)

This is so hot on CD-R that Distance have had to promo it double-quick to stop those naughty booties doing the rounds. A lovely laid back tune that gets right in your brain and refuses to leave, Julie's remarkable vocal makes it all the more worthwhile. One of THE tunes of this year. ★★★★★

AMY HELM

On My Way Home (Hipbone)

A beautiful, soulful, organic offering from across the big pond. Ms Helm delivers a very tasty performance with the help of the immensely talented Vicki Bell, Peter Adams & Alix Alvarez. The blues vocals are just so refreshing. ★★★★★

PARK PLACE

The Invisible Man EP (First Experience)

This Loughborough-based independent soul outlet is run by a DJ called Fish, who apart from possessing perhaps the most

underground musical nugget on the planet, is also one of the most genuine people in this business. Classic black grooves from start to

finish and one that will be savoured for many years to come. Do not pass this by! ★★★★★

SPECIALIST ALBUMS

T'KOLAI

The Album (Vinyllicious)

This duo from Washington DC have been producing inspiring, quality black music for some time now, and they're only a whisker away from being household name on our major dancefloors. As with most of their output, this starts off on the deeper side of the tracks and continues on to its final spiritual goal. A truly awesome debut from T'Kolai, but only those with the purest of intentions should follow their path. ★★★★★

PAPRIKKA SOUL

Into The Light (Soft Sugar Productions)

Raised on jazz-funk, northern soul and Latin, Alan Barnes, aka

Soft Sugar, decided that despite being tucked away in his home studio in High Wycombe, he would attempt to emulate his vinyl heroes with his own slant on today's black music scene. The end result is stunning to say the least and should grab the attention of the suits – if they've still got ears, that is. ★★★★★

SINCLAIR

I Want You Back (Dome)

Yes, that street sound from back in the day is back to haunt us once again, but this time there's the added bonus of another CD of quality remixes from the voice that gave us the soul summer smash of 1992. From the underground to commercial success this guy has seen it all. Welcome back Sinclair, hopefully this reissue will hit gold again the second time around. ★★★★★

Roots & Dancehall

TRAINSPOTTING



REVIEWS BY KEVIN MARTIN

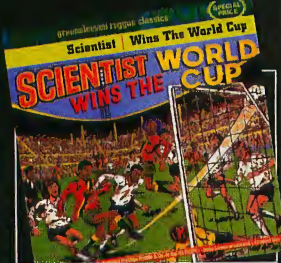
Kevin Martin produces electronic dub/ragga as The Bug and also compiled the critically acclaimed 'Macro Dub Infection' compilation series for Virgin Records. The Bug has just finished his first live show in Berlin, with Tikiman of Rhythm & Sound fame.

VITAL RELEASE

SCIENTIST

Wins The World Cup (Greensleeves)

Reissued to coincide with football's biggest prize, this is one of dub's finest selections. Whether encountering space invaders, vampires or heavyweight boxers, King Tubby's apprentice Scientist stretched the parameters of dub with a monstrous set of time and logic-defying albums. With the murderously heavy Roots Radics providing the raw materials, and Mundell, Jarrett and



Osbourne casting vocal spells, Scientist here creates an irresistibly psychedelic sonic potion. This re-mastered version, with well-chosen additional cuts from the period, is a champion sound release. ★★★★★

SUGAR MINOTT/HORACE ANDY

Wicked Ah Go Feel It/ Musical Episode (Wackies)

Minott's dread classic ceaselessly exploits the echo chamber, while the bass is mercilessly expanded. Over a mutant variation of the 'Armageddon Time' riddim, the crooner's prophetic howl is irresistible. Meanwhile, Horace gracefully floats high above nyahbingi congas, before evaporating into the extended dub. The Wackies reissue program strikes gold again. ★★★★★

THE ROOTSMAN

Joy & Sorrow (Third Eye Music)

On this mouthwatering taster for Rootsman's forthcoming album, the richly resonant message of Jah Mason is fittingly cut on to weighty 10-inch wax. By stripping his sound back to basics and transporting exemplary vocal performances on bass-heavy hip hop rhythms, the Yorkshire-based heretic is profiting from deviancy. A rejuvenated Mike Brooks vocal cut further exemplifies the producer's far-sightedness. ★★★★★

SPECIALIST ALBUMS

TWILIGHT CIRCUS
DUB SOUND SYSTEM
Dub Plates Volume 3 (M)

One of modern dub's finest practitioners, Ryan Moore (aka TCDSS), unleashes titanic cuts to test the most powerful rigs. Physically relentless and faultlessly authentic (overly so, some might say), the Tubby worshipper produces atom-smashing steppas for floorquake fiends. ★★★★★

ANSELL COLLINS
WITH SLY & ROBBIE
Jamaican Gold
(Moll Selekt)

Collins' enviable guest slots and writing credits have bizarrely not ensured worldwide recognition for this exemplary keyboard player. And while this fine compilation highlights his work from the late Seventies with the Sly & Robbie-powered The Revolutionaries, on the whole it just fails to ignite. ★★★★★

LOVEJOYS

Reggae Vibes (Wackies)

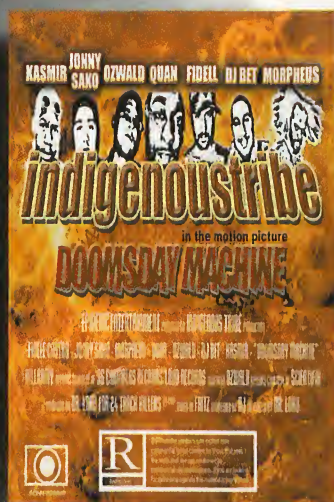
The welcome flood of beautifully mastered, previously scarce rarities from the Bronx-based label continues with this periodically sublime reissue. From the timeless radiance of 'Jah Light' to the levitating melodic harmonies of 'All I Can Say', there's plenty to admire from this female-fronted vocal group. But ultimately, the Achilles heel of inconsistency that slightly taints the label's album catalogue raises its head. ★★★★★

VARIOUS ARTISTS
Riddim Driven: Tabla (VP)

Arguably the finest dancehall riddim unleashed this year, the killer combination of Sly & Robbie and Lenky pays off dynamically. The undulating tabla, incessant bass and Arabic strings compete for the hook crown, as the producers overshadow even Timbaland's genius gyrations. The 19 vocal versions peak with Ninja Ford's anthemic onslaught and Sizzla's verbal violence. ★★★★★

BODEGA

records



Nina Ross

album out

Fall 2002

FT. EVE & THE LOX

INDIGENOUS TRIBE

"DOOMSDAY MACHINE"

ALBUM OUT NOW

FT. KILLARMY, 9TH PRINCE, KILLASIN & PR TERRORIST

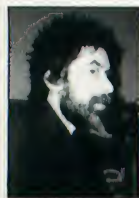
GAMBIT

"UNTOUCHABLE"

ALBUM OUT

AUGUST 2002





REVIEWS BY WILL ASHON

Will has a double reason for joy this month. He's just given birth to a baby boy (or possibly that was his partner). "His name is Saul and he's doing just fine," he says. And Roots Manuva's new album is out, out, out on his lovely Big Dada label. What a lucky fella!

VITAL RELEASE

FREESTYLE FELLOWSHIP Shockadoom (Whig/ Zen Beats, USA)

Ah yeah! From a series of sessions in 1998, this eight-tracker kicks off with Omid's 'Can You Feel The Level Of Difficulty In This?', before blasting outward with production from the aforementioned plus Nobody, Sach and longtime collaborator JMD. Throughout, the Fellowship come through with the kind of imagination, pure flow, street poetry and all round hip hop nastiness that has made them one of



the most important 'rap' acts of the last decade. From 'Freestyle Acappella' through 'We Will Never...' and 'Shockadoom' itself, the Fellowship draw a loop around a whole history of great radical black music. The only problem? It's short. You'll want more... ★★★★★

WAN-C Grey Skies (Prodigal Son)

Tottenham meets Peckham as Wan-C hooks up with producer Don Luchi for this melancholy tale of kids in London. Over a plucked string and piano stab beat, Wan-C tells us how "I remember being 14 and bottling niggers/ 10 years pass and kids have changed the bottles for triggers/ So now we're killers." A genuine lament for a worsening situation, it's as musically adept as it is heartfelt. ★★★★★

RICOCHE KLASHNEKOFF Daggo Mentality (YNR)

Hackney man Klashnekoff finally releases this Lewis Parker-produced cut from last year's 'Word Lab 2'. The beat is a skanked up number and the lyrical delivery is tight and bursting with attitude, even if the

message isn't exactly live and let live. 'Jankrowville' (complete with a mix from Jehst) continues the themes of hard life on the east side of town. Harsh but firing. ★★★★★

RJD2 Let The Good Times Roll (Def Jux)

Def Jux's answer to DJ Shadow comes steaming out of the traps with a raw funk-soul stomper that pounds along with huge horn riffs until it suddenly transmutes into spaced-out dub and then back again – all of it with enough crackling to send the piggies running for cover and make vinylologists cream their pants. 'Bus Stop Bitties' continues the old-soul-vocal-gets-fucked-over theme, while 'Counselling' adds long-time collabo MHZ doing his thing. Blazing. ★★★★★

BLACK BRITANNIA Spaghetti Junction (Part 2)/Devil's Peak (Abduction)

Over a harpsichord loop and the kind of bouncing b-line that Taipan used to specialise in, Black Britannia team up with the likes of Skeme, Late (Wolfstown) and Eastbourne for a tour of UK rap. 'Devil's Peak' has the BB MCs chatting about the crack and being black in the UK: "I used to drink champs but now I sip Shandy Bass." ★★★★★

DANGER MOUSE Take Care Of Business (Lex)

Having established themselves as weirdbeat perverts of the highest order, the Warp hip hop spin-offs come back with a straight up piece of NY hip hop recorded at J-Zone's place, featuring the long-tipped-never-broke MC Gemini The Gifted One. Very early Nineties in its approach, but there's not quite enough cartoon in its funk. A good, competent piece of underground sound, nonetheless. ★★★★★

EL-P Dead Disnee (Def Jux)

Mr Producto comes through with the latest dystopian blast from his 'Fantastic Damage' album and it's a blast of Philip K logic that should have ol' Walt spinning in his grave. The man himself (El-P, not Disney) comes through with a harsh remix and drafts in the Weathermen crew for a posse version. Beautifully nasty. ★★★★★

DJ YODA Quid Control (Antidote/Sanctuary)

Yoda turned up uninvited at the first (ultra-low budget) Roots Manuva video shoot back in 1998 and ate the crisps. Unforgivable. But he's meant to be lovable now, so let's just say he puts together an ultra-simple piano and beat thing that leaves plenty of room for him to scratch and P.U.T.S. to show their knowledge of English culture. Which is all very amusing, if not exactly akin to discovering the Ark Of The Covenant. ★★★★★

NATTY & DWELLA Industry Nerds (Defcon)

The Defcon crew return en masse with a five-man posse cut over a walking bassline and a squiggle of static that takes it a little higher than just another jazz beat. The lyrics, concerning the joys and pleasures of the music industry, aren't focussed on the most original topic ever, but each of the rhymer attacks the beat nicely, each coming with a distinctive style and some funny lines. ★★★★★

THE INFAMOUS MC The Apocalypse (MyMan, USA)

Another (apparently) blazing freestyler from out West comes through with the vinyl and it doesn't disappoint. Kankick comes up with a perfectly balanced Addams Family-styled beat and Infamous just rips through some rhymes. It's not rocket science, but it works. ★★★★★

CHERRYSTONES Bedbug/Speaker Blowers (Twisted Nerve)

A very odd, abstract seven-inch built around two fairly ordinary breaks over which Gareth Cherrystones slathers bits and pieces of noise. The best is definitely 'Speaker Blower' which sounds like someone fiddling randomly with a synth, but 'Bedbug' features a slowed down b-line so dirty you have to bathe after listening to it. Definitely not one for the straight up, then, but none the worse for that. . . ★★★★★

DECKWRECKA Who's That Girl? (Ronin)

Featuring Rosita Lynch, Agzi comes through with some r&b, but makes sure it's rough enough, bouncing enough and just aggy enough that none of the boys at the back bobbing their heads can diss. And just to make sure, he gets Bury Crew on the other side. Which settles it really. ★★★★★

SPECIALIST ALBUMS

VARIOUS ARTISTS Scratch Attack Volume 1 (Hip Hop Slam, USA)

This started as a two-hour radio show out in the Bay until it was pulled for being too hard for the station. This is pure, unadulterated scratch horror – the most cut up, fucked around vinyl perversions known to man. 25 tracks deep and they're all great. Seriously, there's so much mediocrity out there, so much playing safe, and this is so far from the shit-eating consensus it deserves a medal. It'll give you a headache and you'll love it. ★★★★★

SCIENZ OF LIFE Project Overground (Subverse, USA)

Scienz of Life return with an album that promises much but never quite (with the exception of

the awesome, Doom-featuring 'YIKES!' and 'Shake It Off') delivers. Why? It's hard to say. They rhyme well and lace nice, jazzy beats with some reggae-influenced bumping below, but it doesn't ever really take off. ★★★★★

JEAN GRAE Attack Of The Attacking Things (3rd Earth, USA)

The woman formerly known as What What comes through with a solo album which delivers on all the promise she has shown over the last six or seven years, and then some. With no track titles and a CD-R with enough digital glitches to open a highly successful glitch shop, it's hard to be too detailed in any analysis. But a cursory analysis shows the record to be funny, clever, heartfelt and proper proper, proving Grae to be what I for one had always doubted – a top class rhymer. Blimey. ★★★★★

SO WHO THE HELL IS RJD2

Def Jux's Ohio-born producer speaks out on "biting shit"



WHAT WAS YOUR FIRST PRODUCTION? "MHZ, 'Rocket Science' on Fondle 'Em Records," **AND THE MOST RECENT?** "Diverse, 'Uprock', Chocolate Industries." **HOW WOULD YOU DESCRIBE YOUR SOUND?** "Honestly, I try not to think about my 'sound' too much. I try to do something different each time I sit down to make a beat. I know I won't, but I

still shoot for that. I sound like a guy with a sampler, just like the million and one other guys with a sampler out there." **WHAT IS THE MOST IMPORTANT ASSET FOR A HIP HOP PRODUCER?** "A brain and ears, and the integrity to realise that you don't have to bite somebody's shit. The balls to try your own shit. You don't really

need to understand music theory in hip hop production – when you look at Marley Marl and the Bomb Squad, their shit was never in key with the other samples, and they made the best records hip hop ever saw."

RJD2's debut album, 'Deadringer', is out on Definitive Jux on August 19th



REVIEWS BY CHRIS COCO AND PHIL MISON

Chris is the former editor of one of Muzik's so-called rivals, but we don't hold that against him. When he's not DJing or recording his Radio 1 show with Rob Da Bank, he's playing outdoor gigs in Greece and Ibiza, and he's a very nice man. Phil, meanwhile, is rated by Da Bank as one of the best deep house DJs around, and is also a very nice man.



VITAL RELEASE

JHELISA Friendly Pressure (Off-Beat)

A rework of Jhelisa's finest, most soulful moment (originally released on Dorado, fact fans) on a cheeky red seven-inch. This isn't a reissue, more a remake for 2002. This is perfect summer music: laid back, a little bit dubby, with that great voice floating over the top. It's hard to tell whether it's an official release or a bootleg, but either way, the producers have done a great job, keeping all the emotion of the original tune but sliding the vocal over an



updated rare groove that flows and filters beautifully. There's a useful dub on the flip too. We found this record at Koobla Records in Berwick Street, but we reckon that supplies will be further afield by the time you read this. (CC) ★★★★★

SNOWBLIND Easy Girl (Grand Central)

A simple combo of bouncy bassline and mournful string line leads into a plaintive female vocal and we're off on another slightly teary, slightly nostalgic trip to some sunlit summer field. A lovely song with a great vibe. (CC) ★★★★★

LAMB What Sound (Mercury)

Two excellent cuts on this promo only 12-inch. 'What Sound' – the title track from the new album – is remixed by Tom Middleton into a house tempo, end-of-the-night tearjerker with Louise Rhodes' beautiful vocals and a string section right up front. On the flip is the darker but equally playable 'Scratch Bass' featuring Scratch Pervets on the decks. (CC) ★★★★★

STENDEC Pyat (Static Caravan)

'Pyat' sounds like the Stendec laptop has been asked to create a piece based on the collected works of Simple Minds and The Doors. It's laid back, melodic and old-fashioned in a modern way. In other words, a great slice of contemporary electronica. (CC) ★★★★★

HARDKANDY Suddenly Calm EP (Catskills)

Though a little cod-Sixties in places this EP does contain a real gem. It's the Nylon Rhythm Machine remix of the main track, 'Big Sand'. It's a lovely, laid back song featuring the soulful vocals of Phillipa Alexander. It works well in its original beaty format, but NRM have gone one better and turned it into a perfect hippy-dawn-in-a-field moment. (CC) ★★★★★

RAE & CHRISTIAN FEATURING DINAH WASHINGTON Is You Is Or Is You Ain't My Baby? (Verve)

Another single lifted from the excellent 'Verve Remixed' album. Even though you can buy the LP on vinyl (with a nice loud two tracks per side) there's still something appealing about the twelves. This one is big and brassy – Ms Washington plus modern beats, and definitely one for the girls. (CC) ★★★★★

DOVES Pounding (Heavenly)

Two interesting remixes of one of the bands of the moment, both from Chill page favourites. Soulsavers mellow out 'Satellites', making the most of the backing vocals and turning it into a spiritual experience. Four Tet takes the mellow 'M62 Song' the other way with his trademark clattering beats. Both very good. (CC) ★★★★★

WATCH TV The After School Special Volume 2 Sampler (HiTop)

A three-track EP of quality lounge grooves from Madrid. The highlight is El Gran Lapofsky's 'Mumbo Jumbo', a tight, live-sounding jam that shakes along for almost nine minutes of fine funk. Headtrick's dubby 'Brushfire' is good too. (CC) ★★★★★

BOLLYWOOD FREAKS Last Night Bollywood Saved My Life (Be Like Water)

The acappella from the Indeeep disco classic gets laid over a cheesy, funky Indian restaurant groove. Throwaway bootleg rubbish of course, but a lot of fun while it lasts. (CC) ★★★★★

CTRL-C
Rod Is Gay (white label)
Some lad from Manchester sets upon Rod Stewart's classic 'Do You Think I'm Sexy' and does for it in an electro bootleg style. Really compelling, quite brilliant fun and a breath of fresh air after too many worthy prog tunes and lots of dull electronica. All sing along now: "If thou wants me body. . ." (CC) ★★★★★

MINOTAUR SHOCK
Rockpoolin' EP (Melodic)
Electronica meets folk on the next step on from last year's acclaimed 'Chiff Chaffs & Willow Warblers' LP. The best tracks are the twisted, nervous 'Rockpoolin' and the big, chilly 'A Range'. Mad as fish. (CC) ★★★★★

BACKINI
Champagne Flute (Lumenessence)
More Sixties-influenced lounge with a great flute refrain and a little sampled female vocal. A good, strong groove with plenty of feeling and definitely one for the bag for beach, bar and club sets. (CC) ★★★★★

OPTIMO
Cast Out (Pussyfoot)
With a couple of remixes under their belt for the likes of Spacer and Playgroup, Optimo release their debut single for Pussyfoot. 'Cast Out' is a midtempo collision of East and West with tablas, spacey effects and a pulsing bassline. A top track from one of the most promising acts around. (PM) ★★★★★

CHILLED BY NATURE
Solar Powered EP (Big Chill Recordings)
Chilled By Nature is the musical project of Pete Lawrence, the man behind The Big Chill. Not surprisingly, his music would sound perfect drifting from the speakers at one of his summer events. It's chilled and electronic with a pastoral, very English lushness. An aural version of the Enchanted Garden. (CC) ★★★★★

IKON
Tricolour (Jalapeno)
This cool white seven-inch is a kitsch hip hop weepie, with tremolo guitar and soaring strings over laid back beats. The flip is a Latino groove featuring the vocals of Sol De Martinez recorded live outside Cafe Del Mar on minidisc. Cool. (CC) ★★★★★

VARIOUS ARTISTS
Breakable EP (Nanny Tango)
A strange mixture of chill out and hop hop. The tracks to head for are 'Vibrations' by Hermetica, a short but effective chilled groove and the more dubby, spaced out, Ibiza-style 'El Brujo' by Orgone. (CC) ★★★★★

SPECIALIST ALBUMS

ELECTROMANA Jet Lag (George V)

From the label that puts out the Buddha Bar compilations comes this world music-influenced album from Electromana. On tracks like 'Barcelona' and 'Shanghai Terminal', they combine deep house, downtempo, and chill out with influences from all over the globe. A good album for anyone who like a more contemporary take on world music. (PM) ★★★★★

FUTURE FLAMENCO Various (Outcaste)

Compiled by Martin Morales, this is an excellent foray into flamenco past and present. Classics like Rey de Copas' 'Frontera Del Elsueno' and Nitin Sawhney's 'Herecica Latino' are included along with Madrid Los Austrias' 'Los Canos de Meca' and Julius Papps' 'Libido' and the rare mid-Seventies flamenco funk of Los Chorbos. An authentic Balearic experience without having to leave the comfort of your armchair. (PM) ★★★★★

STATE OF THE ARTIST CHILLED BY NATURE

The musical project of The Big Chill's Pete Lawrence, a man who knows a thing or two about chilling



THE 'SOLAR POWERED EP'... ARE YOU AN OLD HIPPIE? "No! The title actually came from the way I tend to be inspired and energised by sunshine. The EP was conceived and written on the Greek island of Naxos." HOW DO YOU COPE, MAKING MUSIC AND ORGANISING FESTIVALS? "Living with two kids takes a chunk of my time

too. I've de-prioritised my music for years, but I've made a real effort to find the space for it, as it has been an essential way of letting off steam and providing a pure creative outlet." IS THERE STILL A PLACE FOR AMBIENT MUSIC IN THE WORLD? "Come to The Big Chill and that question will be answered! More and more people

are responding to chilled music in an increasingly frantic world." AND A MESSAGE TO THE WORLD? "Check out the Square & Compass in Worth Matravers, Dorset. Proper clder and spectacular views over the Channel."

The 'Solar Powered EP' is out now on Big Chill Recordings



REVIEWS BY TOM MUGRIDGE AND DUNCAN BELL

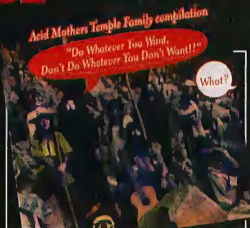
It's competition time on the Leftfield page this month! Simply send in proof of purchase of five of the records on this page, and YOU could win an evening in the pub with Tom and Duncan. Who could resist? For a tie-breaker, simply complete this sentence: 'Tom and Dunc are great because...'. Don't delay, enter today!



VITAL RELEASE

ACID MOTHERS TEMPLE FAMILY

Do Whatever You Want, Don't Do Whatever You Don't Want!! (Earworm)



It's hard to imagine a better introduction to the sprawling cosmology of Japanese

psych-rocker Kawabata Makoto, his group Acid Mothers Temple, and their international family of like-minded heads than this mammoth, triple-CD compilation. The latter grouping are on CD2, and there's lunar tones from Father Moo & The Black Sheep, Gong-like riffs and wibbling from Alien Social Dance Party, re-fried folk from the truly bizarre Mon Lion, surfadelia from Maquilladora and a hell of a lot

more besides. CD3 focuses on Kawabata's astonishing array of collaborations, from dense guitar improvisation to droning feedback to cosmic ambience. And let's not forget CD1, the 60-minute epic 'Pink Lady Lemonade', which will leave you stunned, elated and weary. The last ever release on Earworm and a remarkable achievement. Freak out! (TM)

★★★★★

MAX TUNDRA

Mastered By Guy At The Exchange (Domino)

Imagine that arriving aliens have been picking up pop radio signals. As a precursor to sucking our brains out through our eyes, imagine that they wish to lull us into a false sense of security by serenading us with their own take on every form of Earthing music, from boogie-woogie to Timbaland r&b, to pop, to electro. Then they top off their celestially brilliant concert with a lesbian love triangle-cue, electropoptone called 'Labial'. Imagine no longer – get the Max! (DB)

★★★★★

NUMBERS

Numbers Life (Tigerbeat 6)

Spunky, robotic San Francisco trio Numbers use jagged bursts of post-punk guitar alongside shouty girl/boy sloganeering, Moog basslines and a suspect device they

call the 'buzzerk'. Ignore the Kraftwerk-y name – it's more future rock 'n' roll than retro electro and it's all imbued with a wonderful caffeine jitter. 10 songs in 20 minutes and the best thing on Kid 606's Tigerbeat label for ages. (TM)

★★★★★

VARIOUS ARTISTS

Smak CD 1+2 (Skam)

Bedroom electronica at its sweaty-palmed best, culled from recent releases by PostHuman, Quinoline Yellow, the excellent Geomim and various other devotees of the crunchy beat and the nonsensical techno track title ('172.856803' – pithy, eh?). It all comes in one of those nifty zip-up CD travel cases, with plenty of spare pockets 'for future instalments' – or to stash the massive wad you've just made from flogging the original vinyl on eBay. (TM)

★★★★★

CAPTAIN AHAB Bot Pirate (Irritant)

You've bought Irritant's 'Welcome To My World' compilation, presumably, so you'll know the electro-junglist love song 'You Never Ever Ever', and will be hungry for some more of the Captain's sticky robo-jazz. Among the eight tracks here, 'I Wanna Love You Like A Robot' has a chorus in binary ('1100 0000' it says, touchingly); 'Put My Funk Inside You' is pure smut, and 'God Told Me To Become An Accountant' is, er, very nice too. Perhaps not indefinitely amusing, but what the hell, eh? (DB)

★★★★

FUJIYA & MIYAGI Electro Karaoke In The Negative Style (Massive Advance)

Once past the superficial Can similarities on 'Rot' and 'Skinny Punk' (a kind-of cover version of their 'Yoo Doo Right'), there's far more to this Brighton duo than mere imitation. Hushed vocals, understated electronic rhythms and studiously plucked guitars give them a coy, floppy-fringed quality that'll appeal to those with fond memories of the 'shoegazing' sound of the early Nineties. With major labels sniffing around, they're set to be big (at least in Hoxton). (TM)

★★★★★

CORNELIUS

Point Of View Point (Matador)

We saw Cornelius-san's live show at London's Royal Festival Hall and were blown away by the visuals, the ruthlessly efficient musicianship, and the smugness-free cleverness of it all (and the fab gear hair-dos). 'Point Of View Point' was the opener, and one of the highlights. This CD comes complete with a stunning video and a beautifully teased out, semi-acoustic reworking by Yann Tomita, whoever he is. (DB)

★★★★★

LIARS

They Threw Us All In A Trench And Put A Monument On Top (Blast First) WIRE

Read & Burn (Pinkflag)

Two visitors from the world of avant-rock. Liars employ shards of detuned guitar, drumming of military precision and adolescent stropiness, bass like a bodily function and the sexiest singer currently operating. They're for anyone with a need for a quickened pulse brought on by something other than gym-going or cocaine. But even these hot, moist young striplings must bow to old codgers Wire's first release since 1906 (roughly). The art-punk veterans have come up with 17 scalding, marmalising minutes of precisely targeted guitar barrage that sounds like Bladerunner replicants impersonating Motorhead. It's the most thrilling record of the year so far by a country mile. They are (still) the flies in the ointment. (DB)

★★★★★/★★★★★

MERZBOW

A Taste Of... (Mego)

Merzbow's insistence on releasing 1,000 records a year has diluted the impact of his extreme noise terror barrage. While this latest, cuisine-themed screech-athon isn't exactly *bad*, it's a bit like visiting a dominatrix who casually commands you to put up some shelves and do the washing up. Ho hum. (TM)

★★★

FENNESZ/MAIN

Split (Fat Cat)

FENNO'BERG

The Return Of... (Mego)

Fennesz and Main (former Loop frontman Robert Hampson) both use heavily processed guitar as their primary sound source. The former's beatific abstractions sound like an elegy for a sunny, psychedelic golden age, while the austere strains of Main ought to accompany non-believers into purgatory. With his two laptop-toting muso mates Peter Rehberg and Jim O'Rourke, Fennesz edits incongruously easy-listening records into shuddering, disjointed shapes on 'The Return Of...', and even makes it sound like fun. Who'd have thought it? (TM)

★★★★★/★★★★★

KIPPI KANINUS

Huggun

BARRY ADAMSON & PAN SONIC

Motorlab 3 (both Kitchen Motors/Omi)

Like Matthew Herbert, Kippi makes music by miking up everyday objects – apples, pencil sharpeners etc – resulting in some charming melodies and plenty of pleasing clanking and chirruping. Unlike Herbert, it's a bit lacking in the funk department. 'Motorlab 3' is far more satisfying, as an Icelandic choir is filtered through sub bass rumbles and electronic pulses to profoundly disquieting effect. Chilling. (TM)

★★★★/★★★★★

DABRYE

Instmntl

HU VIBRATIONAL

Boonghee Music 1 (both Eastern Developments)

The first releases on a new label run by Scott Herren (Prefuse 73). Dabrye slows down Detroit's ghetto-tech sound to low-slung hip hop tempo, ditches most of the puerile vocals, but keeps the bass phat and the rhythms tight. A few well chosen jazz samples and plenty of subtle twists and technoid bleeps make it a real smoker's delight. Hu Vibrational have played percussion for numerous jazz legends and here they manage to synthesise a post-dated pre-history of drum & bass and hip hop using a variety of African drums, thumb piano and harmonium – black secret technology, as someone once said. (TM)

★★★★★/★★★★★

NON

Children Of The Black Sun (Mute)

With classics like 'Total War', Boyd Rice (aka Non) made almost all other makers of 'industrial noise' seem like the milquetoast nancy boys they are. But now Boyd's taken time out from crushing the weak under an iron heel to make an album of orchestral loops and guitar skronch ambience that, in places, can only be described as 'quite pleasant'. Truly, our Lord and Master Satan works in mysterious ways, his unpleasantness to perform. (DB)

★★★★★

GET FACT MAX TUNDRA

He sings! He produces! He's a virtuoso gas cooker player! And he's got some factoids just for YOU



- Max – real name Ben Jacobs – and his sister Becky both sing on the new Max Tundra album. Max's only prior vocal appearance was "an alt.country pastiche" cover version of Eighties dance-pop diva Taylor Dayne's 'Tell It To My Heart'.
- Max will be releasing an 'unofficial' remix of The Strokes on Lo Recordings in September.

- Prog-rock leviathans such as Peter Gabriel, Gentle Giant and ELP played a large part in Max's musical upbringing. "They were phenomenally good musicians. And I say that without a trace of irony." Nowadays he prefers "chart r&b – Brandy's 'What About Us' is one of the most cutting-edge chart records ever."
- Max once released a lo-fi

'homage' to click-house, playing the Ignition on his gas cooker.

- As well as household appliances, on his record, Max plays "everything – violin, banjo, cello, drums, bass and recorders. And I use a Commodore Amiga for all my sequencing needs."

Max Tundra's 'Mastered By Guy At The Exchange' is out on Domino

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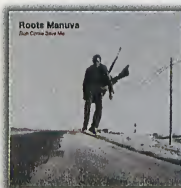
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The MUZIK Chart

THE ULTIMATE ESSENTIAL VINYL GUIDE EVERY MONTH

1



COSMOS Take Me With You (P)

Tom Middleton's electro monster originally exploded in Miami back in March, and has finally been given the major label push it deserves on Universal's new P imprint. However, one slightly odd A&R decision later, Andrew

'Cuddly Toy' Roachford had been drafted in on vocoder-aided vox duties. Is this an inspired Sophie Ellis Bextor-style choice? After all, she seemed pretty washed up before Spiller and 'Groovejet'. Pete Tong isn't 'feeling it', so we hear, but others have leapt to its defence. DJ Lottie, for instance: "I didn't expect to like it at all," Charlotte told Muzik. "But I really do!" The original, instrumental mix is on there anyway.

2



GROOVERIDER FEATURING LIFFORD

What Do You Do? (Columbia)

This 'Shake Ur Body'-style roller sounds like the most commercial slate Grooverider's ever made. Mixes from Ed Case and Dillinja. Hit, hit, hit.

4



SASHA Wavygravy (BMG)

100 TPs of this standout track from Sasha's album were sent out to key peeps mid-July, but there's still no firm release date from BMG just yet.

6



WHO DA FUNK FEATURING JESSICA EVE

Shiny Disco Balls (Subusa)

A huge hit at Space this summer, this is the best Sondos release for a while. Spiky discomania!

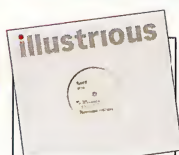
8



MS DYNAMITE Ramp (P)

With no firm release date and only a handful of whites out, this ragga-tinged slammer is more in line with 'Booo!' than anything on her debut LP.

10



FUSED Terror (Mixes) (Illustrious/Columbia)

The mix everyone adores is by Fuse's Max Reich. The chorus may be a bit like synth guru/twat Jean Michel Jarre but Tenaglia loves it. So should you.

12



DEATH IN VEGAS Leather Girls (BMG)

Taken from 'Scorpio Rising', 'Leather Girls' is an essential Krautrocking filth-fest. Also features the perviest artwork of the month.

14



PAUL OAKENFOLD Starry Eyed Surprise (Perfecto)

Bypass the over-eager radio mix for Josh Wink's Detroit-ish take. There's an excellent Layo & Bushwacka! mix of 'Ready Steady Go' in there too.

3



UNDERWORLD Two Months Off (JBO/V2)

We at Muzik love it and so does Norman Cook, whose constant hammering of this should ensure a Top 10 slot when it hurtles into Earth's orbit in September.

5



X-PRESS 2 I Want You Back (Skint)

With vocals by Yello's Dieter Meier, this is a gloriously growinglous houser. Great news for fans of nifty Teutonic acappellas and Medicine8 mixes.

7



STEVE LAWLER Andante (Bedrock)

Lawler's first single for a while is a stomper. Think 'Fly Life' by Basement Jaxx with a touch of tribal darkness, 2002-style. His best to date.

9



YEN SUNG Do You (Atlantic Jaxx)

In a month of carnival madness, here's another slice of nu-samba magic. Released on Basement Jaxx's label, and Felix Jaxx produces the flipside.

11



DJ VITAMIN D FEATURING MISS AUDRY

That Latin Track (Loaded)

A classic from the on-form Loaded, 'That Latin Track' is another tune that owes a debt to Basement Jaxx. Seven minutes of pure adrenaline.

13



ARCHIGRAM Carnival (Crydamoure)

On Guy Manuel's Crydamoure imprint. There are horns. There is much funk. It is, inevitably, more Gallic than men in berets selling onions. We like.

15



THE WORLD FAMOUS MARTINEZ ORCHESTRA

Southside (Credence)

A slight shift in direction for Credence, and a welcome one. It's Latin-flavoured, believe it or not.

DIGGIN' IN THE CRATE

Cox's taking a month off, so we asked flame-haired prog giant John Digweed what was floating his boat. . .

1

ALEXANDRA KAWOLSKI

All I Got To know (white label)

"Josh Wink does it again! Uplifting, driving techno at its best."

2

UNDERWORLD

Two Months Off (King Unique Mix) (Junior)

"Not that the original wasn't anthemic, but this is a great alternative club mix!"

3

TOMAZ VERSUS FILTERHEADZ

Sunshine (In-Tec)

"A massive summer record. You can't help but dance to it. The lighter side of techno."

4

PACO & THE JULIA SET

Deep Wire (Kailash)

"A sax-driven house groove that's been in my box for six weeks at least. . ."

5

EKKOHEARDZ

Hypnotic Seduction (Q)

"A Moroder-ish house track which really works for the heads-down crowd. One for fifth gear."

6

SASHA

Boilerroom (BMG)

"Part of the 33% of my set that is filled with breaks. This one fits in nicely!"

7

RANDOM METHOD

Rojo (Intrinsic Design)

"I picked this up at Massive in Oxford. It has a proper techno vibe."

8

LUNIC

Bang On Target (MFS)

"This came through the post from Germany and it's excellent. Deep and driving house with techno elements."

9

TOM MANGAN

Chutney (Bedrock)

"Nick Muir heard this track, did an edit and turned it on its head by rearranging the drops completely. A killer package with a Josh Wink mix on one side and Nick's on the other."

10

BEDROCK

Emerald (Bedrock)

"Why's it called 'Emerald'? Because it's shiny! This has a real summery feel and a very funky bassline. The reaction to it on the Delta Heavy tour was amazing."

John Digweed will be playing for Renaissance at Privilege on the 20th August. For more information, go to www.johndigweed.com. Carl Cox will be back in the hot seat next month

DJ CHARTS

The world's top DJs and the slates they're caning

BRYAN GEE (MOVEMENT) LONDON, UK

V Recordings' king of the jungle

- 1 **Shy FX** Don't Wanna Know (white label)
- 2 **J Majik** Disco Tune (white label)
- 3 **Drumagick** Easy Boom (Talkin' Loud)
- 4 **DJ Marky/XRS/Stamina MC** LK (Vocal Mix) (V Recordings)
- 5 **Dillinja** Flow Flow (white label)
- 6 **Roni Size** Scrambled Eggs (white label)
- 7 **Dillinja** Super DJ (white label)
- 8 **EZ Rollers** Back To Love (white label)
- 9 **Shy FX** Feelin' You (white label)
- 10 **Photek Featuring Robert Owens** The End (white label)

DJ C1 (IN-TEC) LONDON, UK

Cox's right hand man and tech-house fella

- 1 **Tomaz Versus Filterheadz** Sunshine (In-Tec)
- 2 **Adam Beyer** Ignition (Truesoul)
- 3 **Scan X** Higher (F-Communications)
- 4 **Gaetano Parisio** Chapter 6 (Southsoul)
- 5 **Renato Cohen** Pontape (In-Tec)
- 6 **Midnight Mike** Round & Around (Flesh)
- 7 **Deetron Meets Samuel L Sessions** Muchacho Ritmicos EP (SLS)
- 8 **As One** Horizons (Ian O'Brien Remix) (Ubiquity)
- 9 **Sven Dedek AKA Basic Implant** Mo' Money (Fieber)
- 10 **Philemon Bugs** Don't Cry (Missive)

GREG VICKERS (TRIBAL SESSIONS) MANCHESTER, UK

The man on the decks at Manchester's biggest night out

- 1 **Whatever** 10,000 BC (Junior)
- 2 **Sasha** Wavygravy (BMG)
- 3 **Underworld** Two Months Off (JBO)
- 4 **Cosmos** Take Me With You (P)
- 5 **The Path Presents Galaxy 21** Rhythm Tracking (Low Pressings)
- 6 **White Riot** Who Are U (Groove Pleasure)
- 7 **Jason Blakemore** Ocean View (Life Music)
- 8 **Logic Box** Graphic (Visitor)
- 9 **Kinobe** Butterfly (Swag Dub) (Pepper)
- 10 **DJ Sense** Future Primitive (white label)

SEAMUS HAJI (PACHA LONDON/VARIOUS)

The handsomest man in garage and house

- 1 **Mekkah** Race Of Survival (white label)
- 2 **Crystal Waters** Gypsy Woman (white label)
- 3 **11th Dimension** Beat Goes On (white label)
- 4 **Underground Resistance** Transition (UR)
- 5 **ATFC** Fakerman (Onephatdeeva)
- 6 **Thick Dick** Insatiable (Multiply)
- 7 **Neruda** Alliance (Bustin' Loose)
- 8 **Alison Limerick** Where Love Lives (Remix) (white label)
- 9 **Indeep** Music Is My Life (Mainline Music)
- 10 **Celeda** Let The Music Use You Up (Global Harmony)

HECTOR ROMERO (DEF MIX) NEW YORK, USA

No relation to Harry 'Choo Choo'. Except musically, maybe

- 1 **Gabriel & Dresden** Lament (SAW Recordings)
- 2 **21st Century Fox** Night (SAW Recordings)
- 3 **Alexander Kowalski Featuring Raz** All I Got To Know (Josh Wink Mix) (Kanzleramt)
- 4 **Roger Gooding** In The Beginning (Tom Middleton Mix) (ffrr)
- 5 **Automagic Featuring Nashon** I'll Be Here (David Morales Mix) (Definity)
- 6 **Cuba Computer** Haunting Me (Chus & Ceballos Mix) (Yoshitoshi)
- 7 **Rulers Of The Deep** Temptation (Ovum)
- 8 **Morel** Funny Car (Pappa & Gilbey Mix) (Yoshitoshi)
- 9 **BLH & 80** Marscarter (Morel Mix) (Yoshitoshi)
- 10 **Underground Resistance** Make Your Transition (UR)

TULA (STOMPAPHUNK/VARIOUS) BRIGHTON, UK

Up and coming Brighton belle

- 1 **Bobby Konders** Nervous Acid (Jay J) (white label)
- 2 **Mary J Blige Versus Adonis** Family Affair (white label)
- 3 **Underground Resistance** Transition (UR)
- 4 **Cozy Creatures** Wanna Sing (Derrick Carter) (Push 'N' Pull)
- 5 **Kenny Hawkes** Dance For Me (Music For Freaks)
- 6 **C & M Productions** True House (Deep Touch)
- 7 **Emulsion** Kinda Blue (Ashley Beedle Mix) (Loaded)
- 8 **Various Artists** Susie May (Tutto Matto Mix) (Tummy Touch)
- 9 **Audio Drive** Remember When (Dirty Skankin' Sounds)
- 10 **Inland Knights** Up The Wall (Drop Music)

DJ TIESTO (CREAM/VARIOUS) BRED, HOLLAND

Humungous trance megastar

- 1 **Rain** Summer Calling (Black Hole UK)
- 2 **Starecase** Faith (Hope/Black Hole)
- 3 **Solar Stone** Solarcoaster (Hooj Choons)
- 4 **Darius** Ira (Nukleuz)
- 5 **Vitalic** Pony EP (Gigilo)
- 6 **Oliver Klein** title unknown (white label)
- 7 **Accessive Rhythm** Activate (Maelstrom)
- 8 **Potential** title unknown (white label)
- 9 **Radiohead** title unknown (white label)
- 10 **Montana** Theme From Concept (Maelstrom/Black-Hole)



DJ Tiesto

TEST PRESSING CHART

- 1 **BB Nicks** Seven Days Seven Nights (Ned Bigam Remix) (white label)
- 2 **Jolly Music** Talcouno (Mutiny Remix) (Illustrious)
- 3 **Sunrise** Sunrise (Rise Remix) (Undercurrent)
- 4 **Philly Station** Mon Super Lover (white label)
- 5 **Deux Deux** (1-Off Recordings)
- 6 **Majik J Afro Majik** (Blaktrax)
- 7 **David Duriez Presents Plastic People** Get Down (20:20 Vision)
- 8 **Steve Lawler** Dante (Bedrock)
- 9 **C-Mos** Burning Dimensions (Junior)
- 10 **Dirty Vegas** Ghosts (Joeski Remix) (Credence)

Lovingly compiled by Mr Tommy Scott for Amato, the UK dons of dance distribution



CASSIUS HOME LISTENING CHART

Phillipe Zdar on the slates
that he has big love for

Cassius, with Phillipe
Zdar on the right

1 NERD ROCK STAR (VIRGIN)

"Every morning I listen to this. The album is cool and this is one of the best tracks. It gives me a good energy for the day, and makes me think of AC/DC."

2 THE STREETS ORIGINAL PIRATE MATERIAL (LOCKED ON)

"I listen to this a crazy, crazy lot. There's only one track on the whole album I don't like and that's very rare. I love the production and I love the accent and I nearly understand everything."

3 CHARLES WEBSTER BORN ON THE 24TH JULY (PEACEFROG)

"I was a big fan of his first album and it's more calm and very cool at night. It's nearly not house. It's very downtempo."

4 AL GREEN CALL ME (CAPITOL)

"I always listen to this. I listen to a lot of soul. Al Green's had an enormous impact on our new album."

5 LEROY BURGESS ANTHOLOGY (SOUL BROTHER)

"We invited him to guest on the album and he's just sent me this with lots of tracks I didn't know. It's funny to discover lots of new tracks after you've been working with somebody."

6 AUDIO BULLYS EAT THE CEILING (VIRGIN)

"When I need to be pushed up in the morning I put this on. I like the beats and the whole thing. It has something very cool about it."

7 JERRY MURAD ISLAND IN THE SUN OFF THE ISLE (SCHEINSELBSTANDIG)

"It's modern reggae. Nothing happens during the whole record but it's really dubby and they've made it really good. Not obvious and very classy."

8 ELTON JOHN SINGLE MAN (ISLAND)

"I don't know why, but I listen to a lot of Elton John. I've just bought all the albums on vinyl. It's one of the best. I like piano now."

9 SNAPMODE ASSIMILATION (RELIEF)

"It's very techno and like Moroder, but very modern. It's a techno 'Love To Love You Baby.'"

10 SEBASTIEN TELLIER L'INCROYABLE VERITE (SOURCE)

"It sounds more like Gainsbourg than anything. It sounds like a movie soundtrack. It's very atmospheric and he's crazy!"

Cassius' album 'Au Reve' and single 'Sound Of Violence' are out now on Virgin

SHOP CHARTS



STREETWISE CAMBRIDGE

- 1 **Koma & Bones** Powercut/Deadbeat (Remix) (TCR)
- 2 **artist unknown** Hot Thang (Tricknology)
- 3 **Blame** Music Takes You (Moving Shadow)
- 4 **Zero** Emit/Collect (Streetwise)
- 5 **Precision Cuts** Crazy Dreams (Stratosphere)
- 6 **Terminalhead** Beats, Rhymes, Flavours (Kilowatt)
- 7 **Raw As Fuck** Punks (Against The Grain)
- 8 **The Beginerz** Reckless Girl (Plan B Mix) (Cheeky)
- 9 **Chad Jackson** Brake (Acetate)
- 10 **Club Riders** Set Free (Sosumi)

Marcus B, chart compiler: "Bootlegs like the ones on Sosumi and Tricknology are flying out, as are the more accessible breaks labels such as Finger Lickin', which more and more house DJs are picking up on."

Streetwise, 76 King Street, Cambridge CB1 1LN
Contact: 01223-300-496/www.streetwisemusic.com



URBAN BRIGHTON

- 1 **Boriqua Bandits** Midnight Expresso (Catch 22)
- 2 **John 'Julius' Knight** Find A Friend (Soulfuri)
- 3 **Blaze** Do You Remember House? (Slip 'N' Slide)
- 4 **Chamonix 77** Strings (Eye Industries)
- 5 **Sandy Rivera** I Can't Stop (Aurei)
- 6 **Il Padrinos** How Good The Love Is (Defected)
- 7 **Louie Vega** Diamond Life (Distance)
- 8 **Basement Jaxx** Do Your Thing (XL)
- 9 **Richard F** Down & Dirty (Subliminal)
- 10 **Cosmos** Take Me With You (Universal)

Jim, co-manager: "Urban specialise in top quality UK and US releases from labels like Slip 'N' Slide and Soulfuri. However, you can also find a wide variety of other dance music in the store, and we stock a comprehensive selection of original house and disco classics."

Urban, 24 Gardner Street, Brighton, BN1 1UP
Phone/fax: 01273-620-567



TUNE INN SELBY

- 1 **Chamber** Thunder Dub (Progress Inn)
- 2 **Hardy Heller Versus Inkfish** Feelings (John Johnson Mix) (Tune Inn)
- 3 **Envelop** Say Her Name (Mark Shimmon Mix) (Tune Inn Ltd)
- 4 **Solar Stone** Seven Cities (Armin Mix) (Lost Language)
- 5 **Orvver** Boz Boz (Baroque)
- 6 **Sixteenblondes** Hey You (Addictive)
- 7 **Noctophobia** Perfect Sense (Miracleworkz)
- 8 **Fred Square** In Your Hands (Minamalistix Mix) (Inferno)
- 9 **Mike Monday** TFDT (Whoop!)
- 10 **Etienne Overdijk & Don Londi** Not Done (Madokka Mix) (Extrema)

Pete Gawtry, chart compiler: "Techno tracks by artists and DJs such as Adam Beyer, Marco Carolla and Carl Cox are flying out."

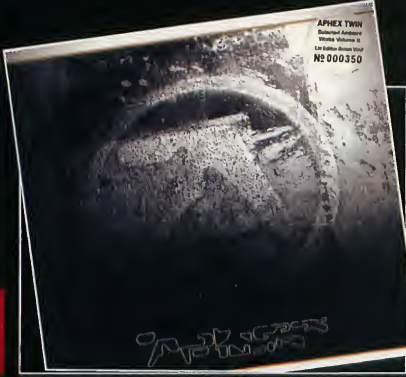
Tune Inn, 2 Wren Lane, Selby, N Yorks YO8 4PH
Tel: 01757-212-592

IN DEMAND CLASSIC TEN

The Top 10 most expensive anthems at Vinyl Exchange, Manchester

Supplied by Mike Smith at Vinyl Exchange, 18 Oldham Street, Manchester M1 2JM.
Tel: 0161-228-1122 / 0161-819-5440
www.vinylexchange.co.uk

1



£60 **APHEX TWIN**
Selected Ambient Works Volume 2 (Warp)

Aphex's 'difficult' second batch of 'Ambient Works', on which all the tracks had little coloured symbols rather than titles. This is a triple-vinyl edition, released in 1994 on brown (yummy!) vinyl. Very rare.

5



£20 **THE REALM**
FEATURING C'HANTAL

The Realm (white label)
Very rare US import made famous by Sasha at Shelley's when played with THAT acappella!


6



£20 **GRANDMASTER FLASH & THE FURIOUS FIVE**

Flash It To The Beat (Bozo Meko)
Early Eighties live session bootleg that helped hip hop to bloom and was the first release on Bozo Meko.

7



£15 **CASUAL**
Me-O-Mi-O (Jive)

Another classic from the Hieroglyphics member, armed with an extra phat remix. Very collectable.

2



£25 **DONNA SUMMER**
I Feel Love (Patrick Cowley Remix) (WEA)

15 minutes of magic. It was remixed at the end of the Seventies but still sounds like something from the future. Derrick May still canes it.

8



£12 **808 STATE**
Newbuild (Creed)

This 1988 debut – when A Guy Called Gerald was still in the group – features classics like 'Narcossa'.

3



£18 **OCTAVE ONE**
X-Files (white label)

Brilliant doublepack of classic Detroit techno that includes the club classic 'Neutral Zone'. Proper techno, mate.

9



£12 **E-LUSTRIOUS**
FEATURING SHINE
On The Ragga Tip (white label)

Local digi-rave anthem, big at raves like Raindance and Perception.

4



£18 **MAGNETIC NORTH**
No. 3 (Magnetic North)

Early Dave Clarke production on Magnétic North. Must be the white vinyl copy, mind!

10



£10 **LOVE DECADE**
Dream On (Is This A Dream) (All Around The World)

After 808 State and E-Lustrious, yet more scream-up Manc rave. Great!



BURIED TREASURE

RICHARD NORRIS

Klein & MBO
'Dirty Talk'
(Ramshorn)



"I was first introduced to this definitive Euro twelve by Dave Ball in the very early days of The Grid. European disco and Hi-NRG is a passion of ours – stuff like Lime, Gina X, Giorgio Moroder helped shape the Grid sound on tracks like 'Texas Cowboys' and 'Crystal Clear'.

'Dirty Talk' is prime Italo disco, all bored diva, stuttering bass drums and one-finger synths. Barney from New Order admits it's the blueprint for 'Blue Monday' and it's a track I still reference for new electroid releases on my God Made Me Hardcore label."



GUIDE TO ALTERN 8, NEXUS 21 AND C&M CONNECTION

Get sorted with Staffordshire's top rave monkeys

Still revered among older techno and hardcore fans in the know, Staffordshire duo Mark Archer and Chris Peat blazed quite a trail in their day as chemical warfare suit and dust mask-clad ravers Altern 8. And let's not forget their Hardcore – U Know The Score political party, which stood – and fell – in the 1992 general election.

But let's rewind. In 1989, Archer and Peat first worked together as Nexus 21 on Blue Chip, though

Archer had previously been a member of the original Bizarre Inc line-up. The following year they signed to Neil Rushton's Network label and recorded as C&M Connection, as well as further twelves as Nexus 21, before they hit pay-dirt as Altern 8 with 'Activ 8' in 1991. These days, Archer works alongside Rennie Pilgrem as Mr Nex while Chris Peat is rumoured to be running a local PC firm. But hardcore will never die, as these records prove. . .

words PAUL KIRWAN

1



£25 NEXUS 21
(Still) Life Keeps Moving
(Blue Chip 12-inch, 1989)

With big keyboard riffs reminiscent of Inner City, this little gem was also released on Network and KMS with remixes from Carl Craig and Kevin Saunderson.

2



£20 C&M CONNECTION
Another Night (US KMS 12-inch, 1990)

The misprinted KMS label has the classic 'Bio-Rhythms' down as the main A-side track, but it's officially not. Originally released on Network.

3



£20 NEXUS 21
Logical Progression (R&S 12-inch, 1990)

Techno classic that samples Bizarre Inc's 'Technological', a track that was also sampled by the Italian act TC1991 for their big Euro stomper 'Berry'. Classic.

4



£20 NEXUS 21
Self Hypnosis (Network 12-inch, 1990)

A limited edition DJ promo-only sampler for their first 'Bio Rhythm' LP, this superb bleep techno gem was backed by Nexus 21's remix of 'Don't Lead Me' by Inner City's Paris Grey.

5



£20 ALTERN8
Overload EP (Network 12-inch, 1990)

'Can U Steal It? Eight Track Extended Pleasures Of Technology!' it says on the cover of A8's last pure techno EP, before they were tempted into the spotlight by filthy lucre and media skulduggery.

6



£30 ALTERN8
Vertigo EP (Network 12-inch, 1991)

Released on silver vinyl. The main track, 'Infiltrate 202', is a breakbeat hardcore classic. There was also a separate 12-inch, with the 'Altern8 Versus Astrix And Space' remix.

7



£25 ALTERN8
Activ8 (Come With Me)
(Network 12-inch, 1991)

With its "Top one, nice one, get sorted" sample from underage MC Crazy Clair, this became one of the most popular tunes of the year.

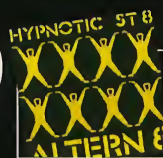
8



£30 ALTERN8
Frequency (Network 12-inch, 1991)

Vinyl-only limited edition of 10,001 copies, this was apparently recorded at an early morning rave in Shelley's car park (Stafford). They are reputed to have burnt the master tapes.

9



£20 ALTERN8
Hypnotic St-8 (Network 12-inch, 1992)

A re-working of the Nexus 21 classic 'Self Hypnosis', this was another rave classic. This EP also includes Joey Beltram's remix of 'Infiltrate 202' and the We H-8 Garage mix of 'Armageddon'.

10



£20 ALTERN8
Everybody (Network 12-inch, 1993)

A8's last release is less cheesy and ravey than its predecessors and comes with a brilliant remix from Moving Shadow's 2 Bad Mice. 'Domin8' and 'Dub Pl-8' are on the B-side. Gr8!

NET GAIN: BUYING RECORDS FROM ON-LINE AUCTIONS

Rare vinyl going, going. . . gone

If you're a vinyl junkie and you haven't visited an online auction house, you're missing out big time. There's always a huge number of records available, from long-forgotten classics to upfront promos,

with many going for ridiculously low prices. And, of course, many for stupidly high prices.

The biggest and best on-line auction is Ebay at www.ebay.co.uk (although QXL at www.qxl.com is also

worth a look). Before you can bid on or sell items on Ebay you need to register with your name, address and credit card details (which, in theory, prevents fraud). Once an auction is over, organising payment and delivery is down to you and the person you've bought from. Following a transaction you get to rate the other person's reliability with the

information available for all to see. This is important because you don't want to be dealing with, say, sellers who lie about the condition of vinyl.

There's lots to add about online auctions, so we'll return to the subject next month. In the meantime, if you want to dive in, we suggest that you read the comprehensive online help and advice. . .

words WARREN CHRISMAS

MTV Dance presents

MEDONISM!

This summer Brandon Block & Alex P. are your CLUB REPS....

IBIZA

Saturday
13:7

Eden
DJ:
Dave Pearce

MAJORCA

Friday
19:7

BCM Planet Dance
DJ: Paul Van Dyk
PA: Dannii Minogue

CRETE

Saturday
27:7

Aqua Splash

IBIZA

Friday
9:8

Tonic @ Space
Tall Paul
John Kelly
very special guests T.B.C.

MYKONOS

Saturday
17:8

People Club

TENERIFE

Sunday
15:9

Noctua

plus other special guests to be announced

The Dance Tour that
doesn't quit.... WILL YOU?



MED

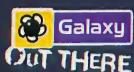


TOUR 2002

tune in to MTV Dance from Aug 4th at 8pm

see www.mtv.co.uk/dance for more details.

all events to be broadcast on Galaxy Network as part of Mixmasters August 2002



The DJ Manual

TIPS, TOOLS AND GEAR TO MAKE YOU A SUPERSTAR DJ



ECLECTIC FUNK

MIXED BY SYE LOHRENZ

“I’ve had the worst day of my life. I started work as an electrician at Heathrow today and I’ve been told I can’t wear shorts at work, so I’m well happy you’ve rung.”

That’ll be another happy Bedlam winner, then, and Basingstoke-based Sye Lohrenz is a worthy champion. His mix of hip hop, breaks, funk and soul would work brilliantly at a venue like Cargo.

Manc soul brothers Rae & Christian are an obvious inspiration

for this mix, but he also cites DJ Hype (“I used to listen to him on Fantasy FM!”) as a key early inspiration. Trumpets, drums and smart TV samples all cry out for attention in his mix and the way he drops a Jungle Brothers acappella over Soul Patrol’s ‘Keep It Country’ will make you scream for more.

“I try to mix anything that’s funky, whether hip hop, soul or breaks. I think I can cater for any kind of mood – downbeat, upbeat, just as long as it’s got funk!”



Sye Lohrenz

WHO IS... SYE LOHRENZ?

Contact: 07949-205-752.

Favourite DJs: David Holmes, Scratch Perverts, Plumps, DJ Hype, Krafty Kuts, Soulwax, James Lavelle.

Favourite Producers: Plump DJs, Kojak, Bushwacka!, Skeewif, Rae & Christian, Orbital, Frankie Bones.

Favourite labels: Jalapeno, Finger Lickin’, Plank, Freskanova, Illicit.

Favourite clubs: Cargo, Fabric, The End, The Funky Buddha Lounge in Brighton and The Bug Bar in Brixton.

ECLECTIC FUNK

1 Intro

2 The Currymints Like It Ocelot (Jacques Laverne)

3 The Nextman Midnight Method (Illicit)

4 Compact Disc Jockey MC Blackpower (white label)

5 Deckwreka Countdown (Illicit)

6 Skeewiff This Is A Raid (FSUK)

7 Graham Central Station It’s Alright (Warner)

8 Soul Searchers Funk To The Folks (Sussex)

9 Kings Of The Wild Frontier Theme From 17 (Illicit) (with MC Duke ‘I’m Riffin’ acappella)

10 Unique 3 Musical Melody (10)

11 Cedric Benoit What is A DJ? (Lab-Rok)

12 Bushy Don’t Mind If I Do (Rae & Christian Mix) (Catskills)

13 Silverbox Phreak (Bolshi Red)

14 Bowser Code Name Hard Hat (Freskanova)

15 Tutto Matto LMF2 (Tummy Touch)

16 Reckless Still In The Groove (Def Offenders Remix) (Sexaphonic)

17 Soul Patrol Keep It Country (Orlando Caeca Chilian Night Mix) (Product Deluxe)

18 Hi-Fi Serious Because (Sexaphonic)

19 Sound 5 Here Comes The Summer ... Man (white label)

20 Dirty Triks Gonna Miss You (Soul Avengerz Vocal Mix) (Ransom)

21 The Dells On The Dock of The Bay (Cadet)

SEPTEMBER RUNNERS UP

Chris Querido ‘Chilled And Timeless House Mix’

Londoner Chris Querido’s mix includes classics from Espiritu, Laurent Garnier, Dubtribe Sound System and



Ashley Beedle’s Balearic take on ‘Always’ by Bent. Bliss in a box. . .

Robin Alterman ‘All Back To Rob’s Mix’

A sublime mix of Lamb (‘Soft Mistake’), Craig Armstrong (‘This Love’) and Coldcut (‘Autumn Leaves’), Rob’s after-hours



selection is a haven of horizontal cyber-balladry.

Just & Silv ‘Summer Sounds’

An 80-minute snapshot from Colwyn Bay, this upbeat mix features tracks from George Benson and Doctor Rockit and



gets bonus points for resurrecting ‘You Groove Me’. More, please.

Mark Stewart ‘The Music In Me Part Two’

“The last track is a classic,” says Mark of ‘Give Me Luv’ by Alcatraz. And with the likes of Different Gear and Medicine 8 also on board,



you know it’s a winner. Or a runner-up, at least. . .

HOW TO... ENTER

- Your tape/disc should be at least 74 minutes long.
- Include a full tracklisting with artist, track title and label.
- Include your daytime telephone number and a photograph with your name written on the back.

- Send all tapes, minidisks or CDs to Bedroom Bedlam, Muzik Magazine, Hatfield House, Stamford Street, London SE1 9LS. Muzik cannot return any BB tapes. If you hear nothing, keep trying – we try to listen to everything!

WIN

- Be original.
- Develop your own sound.
- Don’t copy the styles of others, or spin obvious anthems.
- Record your mix LOUD and pay attention to the quality of the sound as well as the tracklisting.

BOOK A DJ

If you want to book a BB DJ for your gig, club or party, contact Paxton Talbot on:

Tel: **+44 (0)20-8653-0664**

Fax: **+44 (0)20-8653-0642**

E-mail: **info@lilyuk.com**

MUZIK DJ NEWS

What are our Bedroom Bedlam brood up to this month?

● Catch Jay Cuning every Saturday 7-9pm on Breaks FM (www.nubreaks.com) and as follows: August 16th: Groovetech.com – Pressure Breaks show; and on the same night at Global Beats at The Monarch, Camden. August 17th: Floored at The Cellar, Oxford with Ian Davy & DJ Iyal. August 29th: Children Of Dub, Helsinki, Finland. Jay is also working in the studio with DJ Index and 2 Sinners. More news as we get it. . .

● Will Saul will be spinning at Our Thing, a Catskills Records night, at the Volks Club in Brighton on Saturday August 24th. His weekly radio show, Simple Sounds, on Breaks FM (www.breaksfm.com) goes out every Sunday, 8-10pm and he plays at Simple Sounds at 11 Marketplace, W1 on the last Saturday of each month. Finally, the guest at Dial, his monthly residency at The Pool Bar, Shoreditch, will be DJ Winston Hazel.

● The new Dr Rubberfunk single has just been released. He's been working on new Mr Güder tracks following the success of the 'Süper Güder Breaks' seven-inch, as well as fresh Rubberfunk album tracks.

● Murray Richardson's Kitsch Crew project release is now out on Creative, and he's also finished 'Superpedo', his next record as Spacejunk. It's coming soon on Low Pressings.



Petrovaradin Fortress, Novi Sad, Serbia July 5th-13th 2002

Time to kick back (temporarily) after our excursion to Serbia and the Exit 2002 festival. What a panoply of psychedelic imagery this event was! On one side, automatic pistol-toting paramilitary security, bombed out bridges and other unhappy reminders of a turbulent recent past; on the other, the surreal lunacy of the 17th Century fortress site, complete with in-house tiger and llama!

In the midst of all this, our band of Bedammers, aided by 500,000 other cheery revellers, packed in nine days of having it. Highlights included Robert Owens' scorching vocal performance on the opening night; Darren Emerson filtering his way through a fearsome thunderstorm with the crowd in rapture; Jeannie Hooper dropping 'State Of Independence' at dawn; Simon Stuart dropping 'When Doves Cry' at midnight; Jay Cuning and Alison Marks ripping up the sub with joyous abandon and Colin Dale just, well, just being Colin Dale.

Special mention must go to the Serbian crowds who gave us a reminder of the glorious, liberating power of this music. Sweet, sweet moments. Oh, and did we mention Muzik's very own Karen Young, who also taught us a lesson – in the glorious, liberating power of pole-dancing! Be there next year. . .



Lager: The golden harlot in whose cold embraces Muzik's staff love to rest

OOH: HOW CREATIVE!

What's been this month's most blatant bribe?

Justin Gowen from London sent this month's best Bedlam bribe, "to see you off out on your weekend travels."

Justin's tempting inducement of Carlsberg's delicious Export-style lager accompanied a CD called 'From The Lounge To The Floor'. Audio Soul Project's 'Memory', Su Paka-Pooh's 'Theme De Yo-Yo', Penn & Jabato's 'Percussive Vibe' and Coco Da Silva's 'Saudade' all bubble in the mix, almost as attractively as the bubbling of the Golden Lady herself.



JAMES ZABIELA (WE FEEL YA)

Where's our blond-haired sailor been this season?

“ I've had one of those fairytale months. Admittedly, it started badly at a club in Ostrava in the Czech Republic, right on the border with Poland. Directly after stepping off the plane, a five-hour drive through monsoon type weather ensued, only to play to a nearly empty club.

“The next day was my residency in Prague, which was as brilliant as ever. While I was travelling from the hotel to the gig, the taxi driver was, um, enjoying some traditional Czech pornography on a tiny TV in his cab! So next time you're in Prague, make sure you ask for Porno Cabs – it's the only way to travel!

“The following week I had a blinder at The Bomb in Nottingham, at a promotional night for my Groovetech mix CD. Newcomers Sound Alliance did a live PA/DJ type thing and

rocked the place, as did resident Dave Congrave. We all ended up back at Renaissance's Marcus James' place to carry on the party. Poor Marcus, who was a bit worse for wear, had been partying all day long and ended up collapsed on his bed while we all trashed his lovely home. Same time next week, Marcus?

“Following gigs in Stockholm and Glastonbury, the highlights of the month came in the form of three gigs all in one weekend. First up, one of my favourite gigs, Alderaan in Liverpool, followed by the Gatecrasher Summer Sound System, which for me was brilliant. I played quite early but it was amazing to see loads of familiar faces soon filling the room (some from the night before in Liverpool and the previous week at The Bomb!). The best was still to come that weekend. Three words: We Love Sundays. I flew out


to Space in Ibiza to play the opening party at the world-famous night that made my name last year. I was playing inside at midnight when they shut the outside terrace. So I was spinning to a full room from the start. The crowd was brilliant, the sound was the best and the atmosphere was unparalleled.

“Still, the best was to come. It was Sasha's turn to play from 2.30 until 5am, then he kindly let me play again for the last hour. Now things were really going mad. I found it hard to stop smiling as I was playing, and as I dropped my last tune – one of Sasha's new tracks – who was bouncing in the middle of the dancefloor with the rest of the hardcore 6am clubbers? The man himself.

“That weekend, for me, was the stuff that dreams are made of and I'm not sure I'll ever get used to it. James Loves Sundays at Space.”

**ZABIELA'S
FLAMING
AUGUST 10**


- 1) Polychord** Mai Thai Night (Black Love)
- 2) Ryeland Alison** How To Get Down (CD-R)
- 3) Virgin Souls** Personality (Zabiela's 'Oh So Deep' Mix) (London)
- 4) Derek Marin** Inhall (Lap Dance)
- 5) The Wykamen** Basket (BN0)
- 6) Sasha** Bloodlock (BMG)
- 7) Alphawezen Versus Terry Lee Brown JR** Gai Soleil (Terry Lee Brown Junior Vocal) (Plastic City)
- 8) U-Phorms** Fragments (Theory)
- 9) Drumattic Twins** Drumattical (Finger Lickin')
- 10) Framework** Headstrong (John Selway Mix) (Framework)




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TEST

DIRECTDRIVEDECKS

Serious DJs need a direct deck. These ones are going cheap. . .

TEXT NICK WATTS PHOTOGRAPHY NEIL MERSH



NUMARK TT-200

Numark buck the trend for Technics copies
£250

Build: The tough aluminium tone-arm section feels rock solid. Plus the curvy carrying handles on the underbelly are great when you need to just bish, bash, bosh 'n' go.

Ease of use: Goes from a stop to full-speed like lightning – the high-powered drive motor is in a class of

its own. And, uniquely, two start/stop buttons cater for 'mix' or 'battle' set-ups.

Extras: We say many, many. Two tone-arms (straight and S-shape), reverse drive and a replaceable, rotating target light for pin-point needle accuracy are all included.

Verdict: Packed with features, super-high torque and a menacingly low price-tag. Technics watch out – the TT-200 is smokin'.

Rating: ★ ★ ★ ★ ★



KAM DDX-700

Budget deck for skint DJs
£199

Build: Reassuringly heavy, but rumble isolation's surprisingly poor. So don't set up too close to your monitors, unless you're playing Jimi Hendrix.

Ease of use: Below average start-up times imply an under-powered drive motor. And while laid back mix DJs

might not notice, budding scratch technicians certainly will.

Extras: The obligatory pitch adjust. Plus a handy green LED that changes to red when you pile on the RPMs. Looks nice in the dark too.

Verdict: You can pick up a DDX-700 for around £150 if you look hard, making it the cheapest in test. A bargain, perhaps, but overall we're not impressed.

Rating: ★ ★



GEMINI PT2100

A consistent favourite with cool, old school stylings
£239

Build: High quality construction, although the height-adjustable tone-arm assembly seemed a little loose to us. But in practice that didn't put us off our stroke.

Ease of use: According to Gemini, this had the highest torque drive on

test. Impressive though it is, when it came to the vinyl, we felt the Numark and Citronic edged it out on sheer power.

Extras: CD-decks style 'pitch bend' buttons nudge RPMs up or down. The lazy option? We reckon beat-matching's all about getting intimate with your vinyl.

Verdict: A reliable performer with familiar, Technics-style layout.

Rating: ★ ★ ★ ★



CITRONIC PD-2S

A lot of mixing muscle for a more than reasonable price
£200

Build: Not for the faint-hearted. This budget all-rounder weighs in at a meaty 10kg – the heaviest deck on test. But being built like a tank does have advantages.

Ease of use: The all-important snappy start-up makes it a serious contender, as does the fact that the

layout is remarkably similar to Technics'. And the cool-blue LEDs provide an at-a-glance reminder of current set-up, so you won't be spinning vinyl backwards by mistake.

Extras: A whopping +/- 20% pitch adjust, reverse direction switch and 78rpm option. Perfect for mangling tunes beyond recognition.

Verdict: A high-spec machine for a low-spec price. Facking bargain, mate.

Rating: ★ ★ ★ ★



STANTON STR8-60

Lean, mean scratching machine
£229

Build: So solid – the stripped down tone-arm section looks like it's been prised off a battleship. The body could sink one.

Ease of use: Couldn't be simpler. Team the straight tone-arm up with a dedicated scratch cart and you've got a groove-hugging, beat-loving machine made for two.

Extras: Nah mate, it's strictly business. Stanton have stripped it back to the wood and done away with niceties like a needle drop mechanism. And the straight tone-arm means there's no need for anti-skate either.

Verdict: A minimalist, purist deck for scratch artists. But the only-average motor means light fingers are a must if you're to become the next DMC champ.

Rating: ★ ★ ★

STOCKISTS: Tascam: 01923-438-880/www.tascam.co.uk Numark: 01252-341-400/www.numark.com Pioneer: 01753-789-789/www.djsounds.com
Citronic: 01225-705-600/www.citronic.com Denon: 01234-741-200/www.denon.co.uk

DJ GEAR NEWS

BIG BOX

No, it's not what well-endowed cricketers pack, but it is a bona fide bargain. Emagic, in a fit of generosity/insanity, are offering 645 quids' worth of recording software for a paltry 200 nicker. The package includes Logic Audio v5 (normal price £259), two powerful soft-synths, a sample player and Xtreme Analog sample CD. The catch? It's a limited edition – so hurry, while summer stocks last.

Emagic Logic Audio 5 Big Box: £199



ROBO WARS

This compact, front-loading deck has a feature list as long as your arm (as long as your arm is no longer than 275cm). Anti-shock, seamless loop and digital outputs are standard, plus there are four effects, pitch bend and scratch tools, all controlled by a jog wheel. And let's not forget the 'Robo Start' function which wakes your evil robot army from its slumber. You think we're joking? Okay, we are. It's for syncing two units together. Boo.

Gemini CD 1800X: £399

NIPPLE-TASTIC

Dr Dre uses the original DarkStar analogue-modelling synth. And the millions who buy his records can't all be wrong. Now you can steal a march on the super-producer with the DarkStar XP2. New features include an extra sine-type waveform, jog dial control and four individual outs. The classic Red Sound 'nipple' controller still takes pride of place, while two external inputs mean screwing with pre-recorded tracks is a doddle. Bonus: it's also £100 cheaper than the original. We like.

Red Sound DarkStar XP2, £299



Stockists: Soundtech (for Emagic): 01462-480-000/www.soundtech.co.uk Gemini: 0870-870-0880/www.geminidj.com Red Sound: 01628-819-191/www.redsound.com

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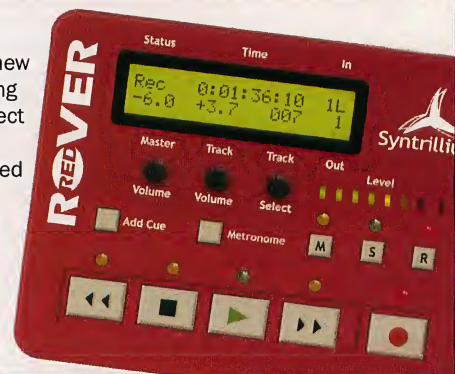
This seriously pro audio interface consists of a mighty soundcard and 'breakout box' (pictured). The card does the number-crunching, leaving your computer running at full speed, while the box handles inputs and outputs. Eight hand-built mic pre-amps offer exceptional sound quality. And ultra-low latency means you can play software synths with no annoying delay. AND the brightness of the LED logo on the front can be controlled, via software, to suit your mood. Hmm.

Aardvark Pro Q10, £789

DOGGY STYLE

Spot which feature we really like on the new Cool Edit Pro 2: is it the Disk-At-Once CD burning so you can burn without gaps on your CD, perfect for mix-masters? Or is it the free access to the on-line loop library? Or perhaps the optional 'Red Rover' control device? Plugging in via USB it controls the whole package from up to ten feet away. Woof woof, walkies!

Syntrillium Cool Edit Pro 2, £249
Red Rover, £115



STOCKISTS: Etcetera (for Syntrillium and Aardvark): 0870-873-8731/www.etcetera.co.uk



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Artist / Group	Record Title	Comments / Remixer	Format	Price
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DJ TIESTO	IN MY MEMORIES (REMIXES)	FT ON ANTHONY PARRA RESOLUTION	GERMAN	£9.00
DJ TIESTO	THE CHASE	ORIG / MINIMALISTV / DJ SHOG REMIXES	USA	£9.00
DJ TIESTO	THE CHASE	FADE / AIRWAVE / V-ONE / G & DRESSEN	UK	£6.00
DJ TIESTO	THE CHASE	ORIGINAL / REMIX	UK	£6.00

Artist / Group	Record Title	Comments / Remixer	Format	Price
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BAD COMPANY	BOOK OF THE BAD VOLUME TWO	ORIG / MR BREAKER / THE TECHNICIAN	USA	£12.00
BRANDY	WHAT ABOUT US (2002 DRUM & BASS MIX)	INC DOGS ON THE MOONRUNNING MAN	UK(2)	£12.00
CONGO NATTY	POLICE'S HELICOPTER/ORIGINAL	HEAVYWEIGHT 2002 REMIX CHECK IT OUT	UK	£6.00
DADDY	BETTER THAN YOU	DRUM & BASS RAGGA ANTHEM	UK(P)	£6.00
DADDY	BETTER THAN YOU	SONAR	UK	£6.00
DADDY	BETTER THAN YOU	FATBOY SLIM ALL OVER THIS BEAUTY	UK(P)	£6.00
DADDY	BETTER THAN YOU	B/W SIROILIN	UK	£6.00
DADDY	BETTER THAN YOU	ORIG / KOMA & BONES REMIX	UK	£6.00
DADDY	BETTER THAN YOU	B/W SOLO RUN	UK	£6.00
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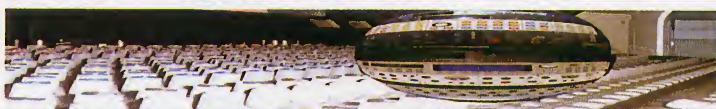


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RIZLA

Got any Veras? The small but important things at the heart of dance music

The lending of drug paraphernalia is subject to a strict set of rules, an unofficial clubber's code of conduct. It would be social suicide, for example, to approach a stranger in a club and ask to borrow a 10 pound note so you can pop off to the toilet for a line of disco dandruff. Imagine tapping the bloke next to you at the bar on the shoulder and inquiring: "Got any needles I can lend, mate? It's time for my next hit." It ain't the done thing.

Asking someone you've never met, however, if you can borrow some Rizla papers ('borrow'? Ha! To give them back, you'd have to break the laws of physics!) is accepted throughout the clubbing universe. It's even more acceptable than asking for a cigarette – a manoeuvre which, in some parts of the country, should always be followed by a cursory offer of 20p for the transaction.

Giving someone a batch of papers is an acknowledgement that everyone under the age of 40

is part of the 'erb-burning generation, who stand together as one. Rizlas are the most socially accepted drug accessory. A half-ripped Rizla packet sitting on your coffee table just doesn't have the same kind of connotations that a coke-stained credit card does, despite the fact that everyone and his dog is sniffing Charlie these days.

How many times have you been behind someone in the queue at a petrol station and nodded knowingly when they've asked for a packet of

King Size? They may also have 10 packets of Monster Munch in their basket yet no one tuts. Knowledge of 'the munchies' runs back to Cheech & Chong gags and beyond, and that's a long, long time. We all know what's going on and it's fine, absolutely no problem.

The Rizla company have always been keen – for obvious reasons – to distance themselves from dope smoking, but Rizla is one of the greatest products ever invented. Isn't it amazing that the cardboard packet

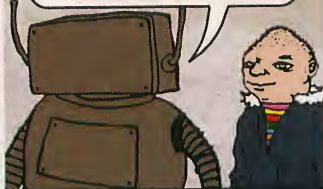
they come in is of the perfect consistency and strength to construct a roach? It's like applying for a new Egg card and it arriving with a load of cut-in-half McDonald's straws.

With cannabis now being downgraded to a Class C drug, expect Rizla requests from strangers to become more frequent. Soon it won't just be clubs, you might even be approached at the supermarket checkout or in the doctor's surgery. Just imagine: "Yes, Doctor Singh, help yourself to a couple of my King Size."

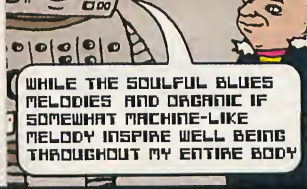
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